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**HOPPE:
DANIELS'
INDIANA**

Same as it ever was
PG. 6

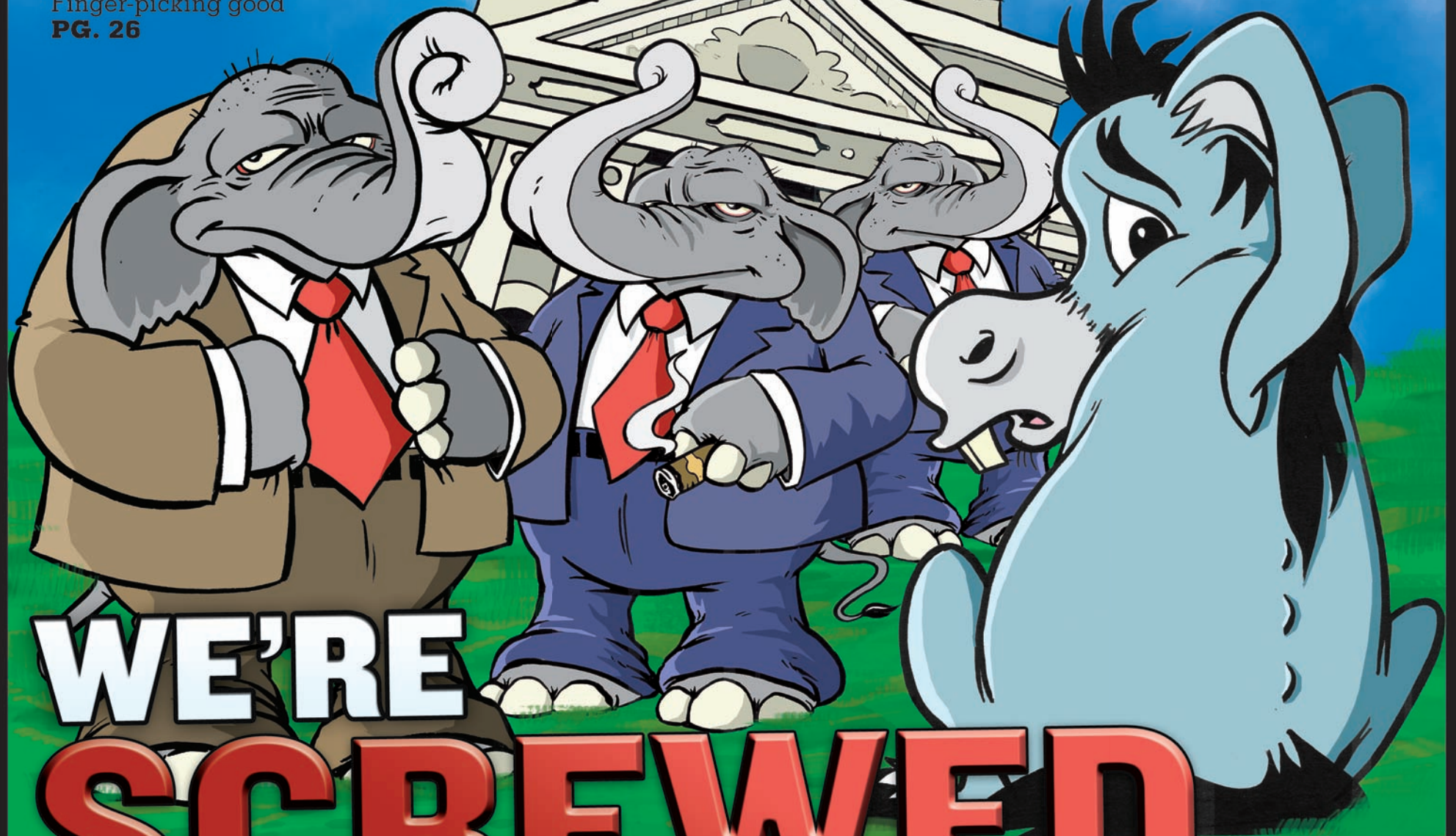
**PALLADIUM
OPENS**

Interview with
Michael Feinstein
PG. 18

**MICHAEL
KELSEY**

Finger-picking good
PG. 26

Indy's alt voice



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FAVORITE SONG AT YOUR BAR: THINKIN' 'BOUT - SUSAN WILDE

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HAVE ANY FAMOUS PEOPLE COME TO YOUR BAR? JIM IRSAY

HIDDEN TALENT: SKATEBOARDING

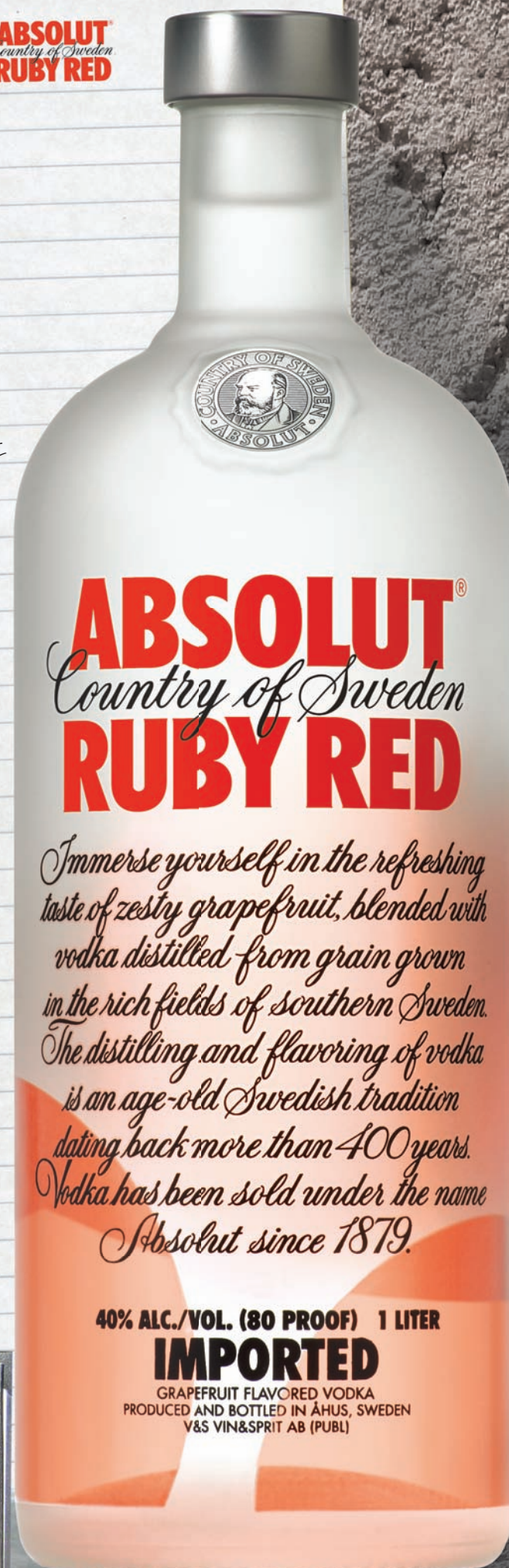
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WHAT IS YOUR ESTABLISHMENT KNOWN FOR: GOOD FOOD AND DRINKS!

SAGE BARTENDER ADVICE: BE PATIENT!

BARTENDER
OF THE WEEK

JOHNATHAN



THIS WEEK

JAN. 19 - 26, 2011

VOL. 21 ISSUE 48 ISSUE #1023

cover

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10 REASONS TO WATCH THE INDIANA STATEHOUSE

The Indiana General Assembly began its 2011 regular session with a laundry list of issues to tackle. Education reform and drawing up a state budget are top priorities this year, but a number of social issues are being pushed by the overwhelmingly Republican House and Senate. Read on for a bill-by-bill preview of what's at stake.

COVER ILLUSTRATION BY SHELBY KELLEY



arts

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THE TOAST OF MANHATTAN COMES TO CARMEL

For over two years, most of the attention paid to Carmel's Center for the Performing Arts has been about construction of The Palladium, the neo-classical concert hall. But now that the building is complete, the focus is naturally shifting to what's going to be inside it. That's where Michael Feinstein comes in.

BY DAVID HOPPE

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FRESH AND HONEST FARE

On the snow-whipped Friday night NUVO visited Sesame Chinese restaurant, the tidy, café-like room was well-populated with families and couples tucking into sumptuous portions of piping hot Chinese cuisine. It seemed Sesame was the kind of place that inspires loyalty among the initiated. It didn't take long for us to get the drift.

BY DAVID HOPPE

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ZENITH

The ultra low-budget psycho-drama hops back and forth between the present and 2044. It's murky and the conclusion is confusing as all get out, but our reviewer seemed to enjoy it – largely because of the fully committed performance by its young star.

BY ED JOHNSON-OTT

music

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A BAND UNTO HIMSELF

Lafayette-bred Michael Kelsey got his start as an ensemble player, but he's since made his mark as a solo guitarist. This Sunday at Birdy's, he'll premiere his sixth studio album, the first in four years.

BY WADE COGGESHALL

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MAILING ADDRESS: 3951 N. Meridian St., Suite 200, Indianapolis, IN 46208
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LETTERS

Bad dream

I had a dream last night. I was at a gathering of the old "Friday Round Table" at the Broad Ripple Tavern presided over by the late great Harrison Ullmann who used to be NUVO's editor. Harry was very steamed. When asked what was wrong he said:

"It's Hammer. I had high hopes for the boy but now he is pimping for a Rat's Ass Republican. He's no better than Matt Tully of the *Star*. Doesn't he realize that the first thing Ballard will do if Indianapolis gets a decent tax payer paid for transit system is to give it away? (See "Transit plan needs powerful backer," Hammer, Nov. 17-24) Hammer should know that no one will believe him when he says 'I had no idea he would do that even though, following Mitch Daniel's lead in giving away the toll road, he gave away the water company and, worse yet, the parking meters.' And Hammer has been taken in by the 'self-styled conscience of the Senate,' who does something right on occasion but who votes the way Rush Limbaugh wants him to vote 95% of the time. After all, did Lugar support Health Care Reform? You're right, he opposed it just like he was supposed to."

When Ullmann expressed surprise that anyone still read NUVO, I said, "except for Andy Jacobs' 'Thought bite,' 'News of the weird' and Tom Tomorrow's 'This modern world,' I gave up on NUVO years ago. And I actually paid \$12 to subscribe to NUVO way back at the beginning."

Paul J. Galanti
INDIANAPOLIS

One size doesn't fit all

Hoppe's piece is an excellent look into the inner workings of the machine (see "Educational testing: Just another job," Hoppe, Jan. 5-11).

Now think about this as Tony Bennett and others push a "growth model:" if scorers are pushed to have similar scores from previous years, nobody has a shot. Either our policy makers don't understand what they're pushing for or they are setting up our schools, teachers, kids - and dare I say, whole system of public education - to fail.

Posted by "Rob H."
COMMENT FROM NUVO.NET

Re-evaluating the system

There's a load of sources for this subject in this city (see "Educational testing"). CTB/McGraw-Hill (who also own channel 6) run a test scoring plant on Michigan Rd., just south of 71st St. "Evaluators" get \$10 an hour for looking at scanned images of test papers and matching their scores to accepted scores to achieve quality control. It is soul sucking for most people who work there, even if you can maintain a healthy level of cynicism toward the whole operation.

My take on the rationale for standardized testing is that, like any man-made creation, it can't be objective, but it could be applied consistently. Parents, administrators, taxpayers, and elected officials no longer trust teachers, justifiably or not, so they have resorted to an "objective" measure of student achievement. They assume teachers are the only controllable variable - just a moment's reflection should show the fallacy of these assumptions.

Posted by "herman_sampson"
COMMENT FROM NUVO.NET

Union confusion

Regarding the so-called "Right to Work" legislation (see "Nine minutes in: Let the fighting begin," Hoppe, Jan. 12-18): The idea is not to encourage people to make more money. The idea is to encourage people to create wealth. Union dues do nothing to create wealth. In fact, they do the opposite. They suck money out of the businesses that actually do create wealth.

Every dollar that goes to union dues is one less dollar that could be used to hire more workers, pay workers higher wages, fund research and innovation, cut prices, and on and on. If unions are such a good thing, then the legislation you speak of will have no bad effect, because workers will not have to be coerced to pay their dues, they will be happy to do it.

Posted by "hannamel54"
COMMENT FROM NUVO.NET

NRA Anarchy

There will always be nut-jobs out there (see "Too many Oswalds," Hammer, Jan. 12-18). The fault for incidents like the one in Arizona lies with gun laws. Arizona's gun laws are by far the most permissive of all states. Why not start off with a federal ban on these large scale killing weapons? The federal ban would trump the state laws.

Posted by "dsandcpa"
COMMENT FROM NUVO.NET



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STAFF

EDITOR & PUBLISHER KEVIN MCKINNEY // KMCKINNEY@NUVO.NET
EDITORIAL // EDITORS@NUVO.NET
MANAGING EDITOR/ARTS & ENTERTAINMENT EDITOR JIM POYSER // JPOYSER@NUVO.NET
WEB EDITOR/CITYGUIDES EDITOR LAURA MCPHEE // L MCPHEE@NUVO.NET
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EDITORIAL INTERN KEELEE HURLBURT
ART & PRODUCTION // PRODUCTION@NUVO.NET
PRODUCTION MANAGER MELISSA CARTER // MCARTER@NUVO.NET
SENIOR DESIGNER DR. CHARLES W. CLARK II
GRAPHIC DESIGNERS JARRYD FOREMAN, EMILY SNIDER
ADVERTISING/MARKETING/PROMOTIONS
ADVERTISING@NUVO.NET // NUVO.NET/ADVERTISING
DIRECTOR OF SALES AND MARKETING JOSH SCHULER // JSCHULER@NUVO.NET // 808-4617
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Potential killers

How do we stop them?

BY STEVE HAMMER
EDITORS@NUVO.NET

We made a lovely rosemary-and-parsley-infused loin roast on Sunday, accompanied by young potatoes with fresh garlic, sun-dried tomato, basil and sweet olive oil. Its appearance on our dinner plates was much rejoiced in our house. It was a delicious meal and made us happy, my wife and me.

We had to do something.

A week's worth of relentless news coverage about the Tucson shooting had taken its toll on our hearts. As more details emerged about the sweet, enthusiastic nine-year-old girl murdered as she waited to meet her congresswoman, our spirits sank more in mourning and roiled in rage.

We learned about Jared Lee Loughner and his life. Our president gave a stunning speech to the nation.

This is a tough story to take, no doubt. After a week of it, we had to do something mundane, give ourselves a treat. So we cooked a nice dinner for ourselves on Sunday.

The nation has to move on and will move on. The headlines will fade and soon

there will be another Big Story to dominate the cable news networks and big-business news websites.

But it will be hard to go back to whatever was considered normal before the shootings. The last time I remember so many people being moved by tragedy in the news was 9/11. The level of catastrophe was smaller this time but in a way that makes it worse.

So many people died on 9/11 that it was hard to learn about them all. But now much of America has been learning about Congresswoman Giffords, her aides and each of the victims. We feel, as the president said, as if they were our own parents, grandparents, brothers, sisters and children.

And unlike the villain of 9/11, Osama bin Laden, whose motives are alien to us, most of us know someone who is not unlike Jared Lee Loughner.

Mental illness has touched almost all of our families in some way, whether through a parent, cousin, niece or even our own struggles. We don't know what to do with these people, our loved ones who suffer from mental illness. We can't fix them. We only can try to help as much as we can.

Even getting people help is no guarantee they'll get better.

As I wrote in my column last week, it's important to remember that what Loughner allegedly did was not just a shocking mass murder—it was domestic terrorism against the government. It was, quite literally, a crime against the nation.

So if Loughner is guilty, he is a terrorist. And how do we root out the potential terrorists who live among us—not the Arabic-speaking, dark-skinned ones but the shaved-head white kids who play violent video games obsessively?

That's a much more difficult question to decide. Even getting people help is no guarantee they'll get better. Anyone who's watched an episode of *Intervention* will tell you that any given person is just as likely to relapse as the next.

How can we help these potentially violent people get better before they do something as horrible as the Tucson massacre? That, it seems to me, is the real problem facing us, not all the talk about toning down political rhetoric and being nicer to each other.

It's easier to focus on the conservative hate speech and to try to make accommodations to those folk. So now Bill O'Reilly is going to interview Obama on the Super Bowl broadcast. Fox News is promising to play more nicely.

It's almost as refreshing as it is abhorrent to see Sarah Palin try to stir up the pot for her own political gain. At least she's being consistent in her message.

If someone had been more kind to Lee Harvey Oswald, would John F. Kennedy have served two full terms as president? If there had been counseling and vocational training for James Earl Ray, would Dr. Martin Luther King still be around today, possibly a former president himself?

If someone had done more to help the alleged Tucson shooter, would the little girl, the congresswoman and the others not have had their worlds changed as they did?

The answer to all of those is a frustrating and aggravating "maybe." These individuals were not believed capable of such monstrosities until after they'd already carried out those acts.

The political implications are easier to handle. The Republicans will still try to undo Obama. And I'm not particularly worried about the safety of André Carson, my congressman. He always had bodyguards and is an ex-cop who admits to packing heat. Nobody is stupid enough to fool with him.

We shouldn't stop expressing our own political views because of this event and, of course, we won't. Unfortunately, what we also won't do is figure out effective ways to keep guns out of the hands of mentally unstable and volatile people, alcoholics and drug addicts. We don't know how.

That is why we decided to stop watching the depressing news from Arizona and try to enjoy our lives. We didn't know what else to do. ■

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Mitch Daniels' Indiana Same as it ever was

BY DAVID HOPPE
DHOPPE@NUVO.NET

Credit where credit is due. Our governor, Mitch Daniels, can be as straightforward as a stop sign.

This is what he said last week during his annual speech to the General Assembly: "Here in Indiana, we live within our means, we put the private sector ahead of the government and the taxpayer ahead of everyone."

You could practically hear the creaking of self-satisfied Hoosier heads as they nodded in the Statehouse. Rarely has what passes for common sense in Indiana been this distilled. Daniels gave it to us neat, like a shot of corn whiskey.

The next day, pundits who had been looking forward to the speech in order to see how it might reflect Daniels' presidential aspirations gave a collective shrug. As far as they could see, the speech stuck to Indiana and gave little away in terms of a national agenda.

They missed the point.

For anyone who wondered about what the priorities of a Daniels administration might be in 2011, Daniels himself was — and always has been — clear as a bell: He sides with busi-

ness and disdains government. This disdain means he does everything to keep taxes as low as he can until people start noticing that services they used to count on, like having enough inspectors to make sure our water's clean or our nursing homes are safe, have gone missing.

Daniels takes pride in comparing Indiana to other states. In his speech he said, "Across the country, state spending, despite the recession, is still up sharply in the last six years. But here it is virtually flat. Elsewhere, state government payrolls have grown, but here we have the nation's fewest state employees per capita. Fewer than we did in 1978."

Our state government, in other words, is locked in a time capsule with the Brothers Gibb.

Daniels, of course, can make this seem like Hoosier common sense because he's not entirely wrong about government. Like other forms of human organization (financial services corporations, say, or large health insurance companies), governments provide opportunities for inefficiency and corruption. On the night Daniels gave his speech, the state legislature in Illinois was voting to raise the personal income tax by

66 percent in order to try to offset a \$15 billion budget deficit. Corporate taxes in Illinois are also going up. This is bad news for people in Illinois, but it may bring new business across the border to Indiana, where Daniels has extended a welcome mat.

Although the inefficiency and corruption of others may make Daniels' puritanical approach to government seem responsible and wise, one still wonders whether it really works.

It's true enough that Indiana is weathering the recession better than its neighbors, but if we've lost less to the slings and

arrows of a sinking national economy, it can also be argued that this is because we've had less to lose. Our diminished number of state employees per capita may be a sign of how little has actually grown in Indiana since 1978.

Indiana's supposedly attractive low cost of living comes to mind. It costs less to live here than it does in most other places in the United States. But that's because the average income in Indiana lags behind the rest of the country. We earn 86 cents for every dollar earned by average Americans — a figure, by the way, that's dropped a nickel since Gov. Daniels took office. Houses here are "affordable." But you'll be hard-pressed to trade a house in Indianapolis for a comparable residence in

most other cities across the country.

To hear Gov. Daniels tell it, you would think that he inherited a socialist state from the likes of those Marxist radicals Evan Bayh, Frank O'Bannon and Joe Kernan. A state, that is, piled high with taxes, where the wealthy were getting soaked and everybody else was living off the fat of the land, thanks to all the benefits the state was paying out. You'd think social workers were making it rich.

But we all know that's never been the case. Government has always taken a backseat to business here. A hundred years ago, Indiana was transformed by capitalists who created an industrial and manufacturing powerhouse. A little later, these tycoons would grapple with labor unions over what constituted a fair wage — a legacy we're still dealing with today.

The point is, the state Mitch Daniels was elected to govern has never been designed to favor the working stiff, the college student or the single mom. It has never charged taxes like they do in California or New York or Massachusetts. You almost never hear about a business deal being busted here because of environmental concerns.

Yet, for all of Indiana's putting the private sector ahead of government, and in spite of our lower taxes, the kind of prosperity that created new wealth during boom times in other states has largely passed Indiana by. Our governor brags that we have fewer state employees than in 1978.

To those who wonder what America would be like under President Daniels, the answer is in plain sight — back home in Indiana. ■

Our state government is locked in a time capsule with the Brothers Gibb.

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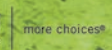

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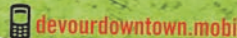

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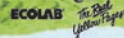

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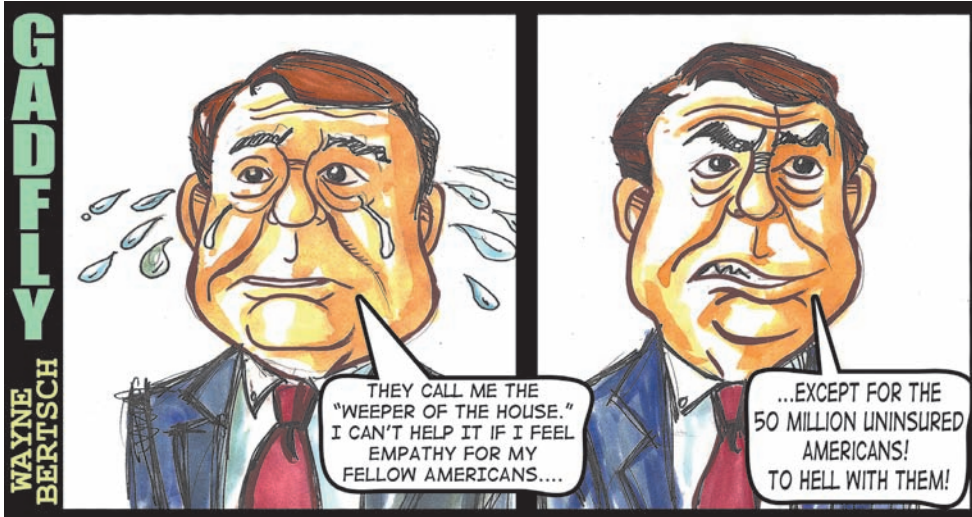
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THUMBSUP THUMBSDOWN

👍 BISARD TO FACE BOOZE CHARGES

Nice to see the law can't escape the long arm of itself. Marion County Prosecutor Terry Curry has re-filed DUI charges against IMPD officer David Bisard, the so-called civil servant who mired himself in controversy when he allegedly, drunkenly crashed his police car into a group of motorcyclists back in August. Blood tests indicating Bisard was drunk were thrown out by former prosecutor Carl Brizzi, who said the tests were improperly administered and dropped all alcohol-related charges. Curry, making good on a campaign promise, said he believes the evidence must be evaluated by a judge in order to resolve the case. A second hearing has been scheduled for Jan. 31.

👍 HUNGRY FOR SUCCESS

Good news, Indianapolis. On Jan. 12, Gleaners Food Bank announced they had exceeded fundraising goals set in April by nearly one million dollars. An impressive \$12.3 million was raised over the course of the past nine months. The money will be used to move the local non-profit organization to a new location nearly three times the size of its current location — an upgrade the agency hopes will allow them to serve a growing number of clients. Gleaners provided 19.5 million meals and fed over 160,000 central Indiana residents in 2010.

👍 NIPSCO AND EPA REACH SETTLEMENT

A \$13 million settlement has been reached between the Northern Indiana Public Service Co. (NIPSCO) and the EPA. The EPA accused NIPSCO of violating the Clean Air Act in 2004 after the company failed to obtain permits before installing subpar equipment in several power plants back in the 80s and 90s. As part of the arrangement, NIPSCO must close its Gary-based power plant and invest an additional \$600 million in pollution controls. NIPSCO is also required to purchase and restore lands surrounding the Indiana Dunes National Lakeshore before donating said acreage to the park.

👍 RECYCLING TRY-OUTS

No excuses now, folks. Republic Waste Services of Indiana is providing some Indy residents with the opportunity to participate in a free three-month recycling trial period. A joint study with Columbia University has shown that Indiana has the highest per capita residential waste in the nation. As a countermeasure, thousands of recycling containers will be delivered to driveways across the Northeast side of the city in the coming month. Republic typically charges \$6 a month for recycling, a fee many consider too costly. The program hopes to change those mindsets by introducing the practice of recycling to resident's daily routines.

THOUGHT BITE

By Andy Jacobs Jr.

Sarah Palin's "Who, me?" Leaving aside whether the Tucson villain was inspired by gun violence acceptability on internet, there is the matter of the vandalism at the congresswoman's office after the internet hate hurled against her. No doubt a Palin production.



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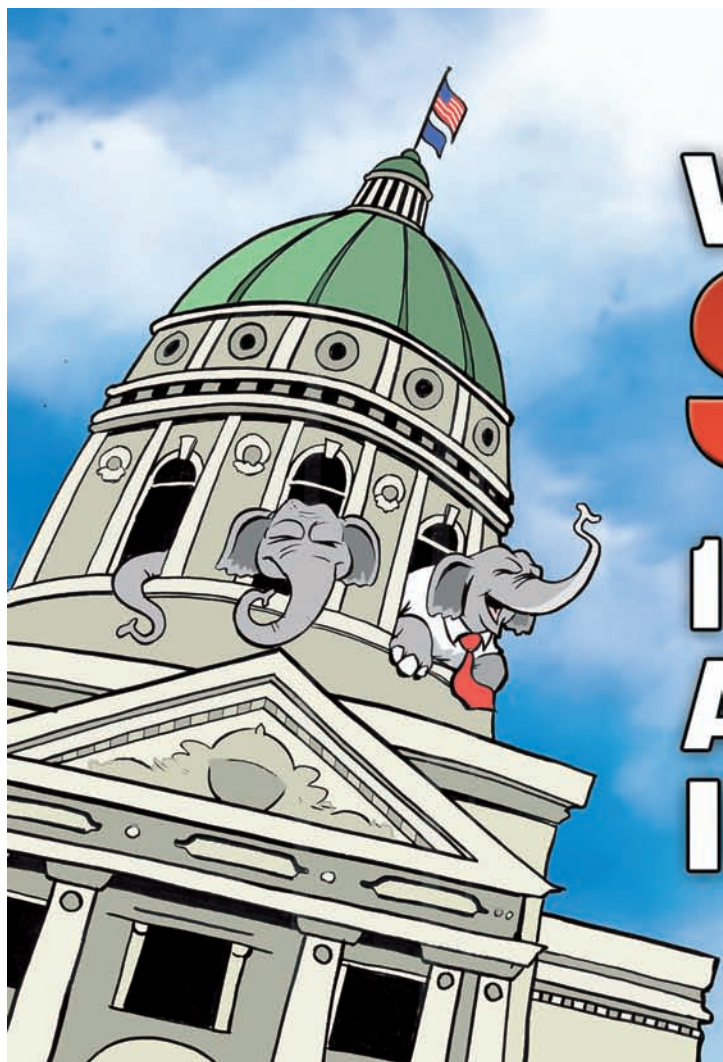
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WE'RE SCREWED

10 REASONS TO KEEP AN EYE ON THE INDIANA STATEHOUSE

ILLUSTRATIONS BY SHELBY KELLEY

With strong majorities in the State Senate and House of Representatives, leadership in most Statehouse committees and a Republican in the Governor's Mansion, the Indiana GOP is sitting pretty this legislative session, which runs now through April.

For Democrats, it could be a long couple of months.

That's because there's a prevailing sense among Indiana Republicans that now is their moment. After years of deadlock between a Republican-led Senate and a Democrat-led House, and decades of Democrat-favored voting district lines (see "Redistricting," below), Republicans are making their move.

Rep. Jeff Espich (R-Uniondale), chairman of the House Ways and Means Committee and a member of the State Budget Committee, said he didn't think aggressive social legislation – like anti-abortion and gay marriage bills – were a priority. And both Gov. Mitch Daniels and House Speaker Brian Bosma (R-Indianapolis) have emphasized the budget, job creation and education reform above all else.

Still, there's little to nothing standing in the way of conservative social reform with such strong Republican majorities.

"Our priorities are the budget, and trying to create an economic atmosphere that's good for jobs, and educational opportunity for kids," Espich said. "But, having said that, I think (social) legislation has, frankly, been stifled – there have been no votes on those kinds of issues for many years in the House."

Liberals may be able to breathe a qualified sigh of relief for now – somewhat ironically – because of an economy that continues to drag. The economy may have gotten

Democrats into this mess, but the economy may also save progressive Democrats if Republicans decide they don't have the time or the political cohesion to push what some party leaders claim are second-tier priorities.

At least that's what state Democrats are hoping.

"I think we all agree that those kinds of issues will be very distracting, and will get us off the main things that we have to accomplish," said Senate Minority Leader Vi Simpson (D-Bloomington). "Which, of course, are a balanced budget, fixing unemployment and some of the other important issues."

It's a nice thought for Democrats. But Republican legislators are already busy, having introduced hundreds of bills this season, each containing its own measure of importance.

As such, we've had to leave a lot out of this roundup – some because, frankly, they don't have a prayer.

For example, we all got a warm, fuzzy feeling when it seemed bi-partisan progress was finally underway toward building real public transportation in Central Indiana. But the current plan would require taxpayers to foot a sizable chunk of the bill – to the tune of a \$10 to \$15 tax increase per person, per month, in the greater Indianapolis area, for the next 25 years.

For Espich, that was pretty much a no-brainer. "I'm not interested in anything that would increase people's taxes," he said. "If mass transit expansion is a priority for (its supporters), then they have the resources available currently without a tax increase to do it." Even Simpson and Bauer, despite voicing support for transit

expansion, deemed success unlikely.

Other honorable mentions: a schools bill (Senate Bill 171) that would guarantee summer break lasted from at least June to until the Tuesday after Labor Day; an animal protection bill (House Bill 1135) that would outlaw a practice known as "penning," whereby foxes and coyotes are hunted by dogs within a fence-enclosed property (see NUVO's past coverage of the issue, "Coyote ugly," news, Nov. 24-30); another (SB 17) would criminalize the release of any exotic or wild animal into the wild without legal permission.

What else? How 'bout beer bills that would let you drink at the State Fair (HB 1093); a bill that grants civil liability immunity to neighborhood do-gooders who clean up abandoned properties (SB 517); a bill that regulates ginseng production (SB 498); and a bill outlawing "synthetic cannabinoids," e.g., mild hallucinogenic drugs like "spice" (SB 5).

There's even a bill that "prohibits the enforcement of foreign law" in Indiana (SB 298) – a bill that has legitimate international trade implications but also reads suspiciously like a softer version of incendiary anti-Sharia laws passed in other states.

"Our leader, Brian Bosma, is making an extraordinary effort in the House to be bipartisan," Espich said. "On the other hand, I gotta tell you, there's a pent up desire to do some of the things that Republicans believe in."

So fasten your seatbelts. Hold on tight. Take a shot of the strong stuff or insert your own hackneyed metaphor. Whatever you do, check out our top ten things to watch in the coming session.

1. THE BUDGET

Number one because everything you count on from the state – from schools to roads to Medicaid – has to get paid for. And that depends on a balanced budget.

Writ large, a balanced budget is something officials on both sides of the aisle want desperately, particularly in the wake of a voting season so clearly driven by economic concerns. But the Daniels Administration's proposed two-year budget (HB 1001), has already been roundly criticized by his opponents for deep cuts in areas like education.

However, Espich, who chairs the Ways and Means Committee, said that wasn't the case.

"Half of every tax dollar we take in goes to K-12" Espich said. "I think we'll be able to maintain the level of K-12 funding that we've enjoyed for the last two years. We would call that 'flat-lining.'"

Citing severe revenue shortfalls, Gov. Daniels ordered nearly \$300 million in cuts from public schools under the previous budget. The 2011-2013 budget preserves those cuts.

"Yes, education suffered a 3 percent, across-the-board cut, and it certainly was hurtful to a degree," Espich said. "But kids are still going to school, school doors are still open. In these tough times, I think if we can maintain funding for K-12, as our priority, that's a pretty good deal." (Read more about pending education bills, below).

Higher learning institutions, meanwhile, could see even deeper cuts than in previous years. The current proposal would make new, 3 percent cuts across the board.

— AUSTIN CONSIDINE

While cuts are being sold as inescapable, the governor has also boasted revenues that are outstripping expectations. As such the budget could return part of the state's year-end general revenue surplus to Hoosiers by way of a refundable income tax credit.

House Minority Leader B. Patrick Bauer (D-South Bend) called Daniels' focus on education and prosperity in his State of the State address, during which Daniels introduced his budget, "an attack on teachers" and an "artful dodge" of the real issues.

"It's the worst financial crisis since the Great Depression," Bauer said. "Some of his proposals may have merit, but, my God, we've got a conflagration in front of us with the deficit budget and hundreds of thousands of people out of work."

As of this article's publication, the budget bill was sitting in Ways and Means. Keep your eye out here and elsewhere as officials and journalists make their way through the several hundred pages of the proposed budget.

— AUSTIN CONSIDINE

2. RIGHT TO WORK

Among the most far-reaching and contentious bills introduced this legislative session was a bill introduced on opening day — indeed, within the first ten minutes of opening day.

The class of 2011 had hardly taken its seats when Republicans introduced HB 1028, the so-called "Right to Work" bill (RTW) — a controversial piece of legislation that, if passed, would eviscerate union negotiating power statewide, by securing an employee's right not to join a union at a unionized company (think the auto industry).

Backers of the bill say it will stimulate more competition and, ultimately, more hiring. Critics say the numbers don't hold up.

"The main reason that data in some of the states with so-called 'Right to Work' laws show fast job creation over the past decade is actually because populations are growing and they have larger service sectors," said Allison Luthé, a community organizer for Central Indiana Jobs with Justice, a social justice advocacy group, in a recent statement.

Luthé noted that states that already had RTW legislation on the books were struggling. Indeed, of the 22 states that have RTW laws, seven are among the nation's 10 poorest, most of them in the south, according to U.S. Census data.

Some Republicans don't seem particularly anxious to wade in on a wedge issue that could piss off half the state's blue collar workers — many of whom just voted Republican because they were worried about jobs.

Gov. Daniels is among them. He has already said he'd just as well avoid a confrontation over the bill. Espich said he didn't think a showdown was likely.

"I think there are some individuals that strongly believe in the issue, but I think, in the big picture, no, that it will not come to a vote in the House and likely it will not become law," he said. "Most people are going to say, 'hey, we've got enough on our plates, we don't need that.'"

As with all bills that have been introduced, however, there's not a whole lot

Dems can do if Republican whips can cobble together majority support. Bauer said he thought its chances of eventually passing were "pretty good," if not necessarily this year.

"If it hits the floor, it'll probably shake down the thunder from the sky and delay a lot of things," he said. "It's up to (Republicans) whether or not they want to ram it through."

Democrats have already employed unexpected tactics to try to block the bill, including an effort on the first day to keep it from the floor because, they said, it was not properly introduced. Asked about potential recourse at this stage — and whether Democrats would walk out to prevent it — Bauer said it was still too early.

"I don't know if that's the proper response yet or not," he said.

— AUSTIN CONSIDINE

3. EDUCATION

Republicans have always prided themselves on being the party most friendly to business. Now, with their substantial majorities, GOP leaders are looking towards maximizing a less tangible product during the 2011 legislative session: public education. To this end the newly-minted masters of the General Assembly hope to use tools including merit-based pay for teachers and promotion of charter schools for parents.

Gov. Daniels said instructors should be held directly and financially accountable for their pupils' academic performance.

"Teachers should have tenure, but they should earn it by proving their ability to help kids learn," he said during his annual

State of the State address on Jan. 11. "Our best teachers should be paid more, much more, and ineffective teachers should be helped to improve or asked to move."

Rep. Greg Porter (D-Indianapolis), the ranking minority member on the Indiana House Education Committee, said he was concerned by the use of this metric.

"We don't want this to be punitive," he said.

Dr. Tony Bennett, Superintendent of Public Instruction, told NUVO this strategy for boosting student performance would be but one of several factors that determined teacher pay.

"This will be one of many criteria," he said. "The proposals seek to enable local school corporations to set up systems to reward teachers for driving student growth. School corporations should have the opportunity to reward their best teachers."

And if parents aren't satisfied with the quality of their children's education, then Republicans argue they should be able to take their business elsewhere.

"Indiana has lagged sadly behind other states in providing the option of charter schools," said Daniels, alluding to HB 1250, a charter school-related bill currently in committee. "We must have more of them, and they must no longer be unjustly penalized. They should receive their funding exactly when other public schools do. If they need space, and the local district owns vacant buildings it has no prospect of using, they should turn them over."

Though Daniels' speech focused primarily on these free market education reforms, public instruction for the state's youngest students was largely ignored as Indiana remains one of the few states to avoid funding for pre-school.

"The Republicans say we can't afford things like full-day kindergarten," said Porter. "What we're worried about is our children being able to compete in this global environment."

— ROB BURGESS

4. REPRODUCTIVE RIGHTS

If fiscal issues top this year's priority list in the Indiana General Assembly, you wouldn't know if by the surfeit of abortion related bills introduced this session. At least seven substantively different bills have been introduced.

The biggest threat to reproductive rights in Indiana is a bill put forward by Senators Dennis Kruse (R-Dist. 14) and Jim Tomes (R-Dist. 49) that bans abortion altogether. The bill and the majority of its less aggressive counterparts were referred to the Committee on Health and Provider Services.

Most of the bills won't matter much if SB 290 is enacted. The bill would prohibit all abortions, including cases of rape and incest, but exclude those deemed necessary to the mother's survival by a physician. It would also repeal all existing regulatory laws and make performing an abortion a Class C felony.

"Senate Bill 290 is on its face unconstitutional," said Betty Cockrum, president and chief executive officer of Planned Parenthood of Indiana (PPIN). "It feels like an assault on women."

It could also be a political football. "Some members are openly saying they want to take a test case to the Supreme Court, to give the Supreme Court an opportunity to overturn Roe v. Wade," said Vi Simpson, Senate Minority Leader.

Social conservatives, in the General Assembly and beyond, are also optimistic about HB 1228, known as the "Conscience Clause" bill. Introduced by Rep. Steve Davisson (R-Dist. 73), the bill would protect healthcare professionals who chose not to provide drugs or devices that could be used to induce abortion or assist in euthanasia, possibly making it more difficult for Indiana women seeking prescription birth control.

As Bauer noted, there is little stopping conservatives from taking abortion legislation "as far as they want it to go" this season.

"In order for a bill not to pass you need 51 votes against it or a failure to get 51 to pass it," Bauer said. "Those are pretty tough numbers to come up with on any of these issues."

Espich said he thought at least some of the abortion bills would see votes in the House this session. "They've been stifled," he said, with regard to past attempts to introduce abortion legislation under Democratic leadership. "There's been no opportunity to express opinions, thoughts, beliefs or positions on those issues."

With regard to SB 290, Cockrum expects that Constitutional conflicts will keep reproductive rights intact despite party shifts in the Statehouse since the last election.

"We would certainly hope that the governor would observe that this is not a constitutional move on the part of Indiana lawmakers," she said. "Perhaps it could stop there."

— CATHERINE GREEN

"I gotta tell you, there's a pent up desire to do some of the things that Republicans believe in."

— State Rep. Jeff Espich (R-Uniandale)



5. GAY MARRIAGE

Indiana's lesbian, gay, bisexual, and transgender (LGBT) community experienced some ups and downs in 2010. Negatives – like the refusal of local bakery Just Cookies to fill an order of rainbow cupcakes in honor of National Coming Out Day – stand out just as much as the positives: like U.S. Rep. André Carson (D-Indianapolis) voting in favor of the repeal of Don't Ask, Don't Tell.

Statehouse action has, thus far, proceeded as many predicted in a Republican dominated Statehouse. Senators introduced a joint resolution (JR 13) on the second day of the session that would define marriage between one man and one woman as the only recognized form of marriage in the state – effectively banning gay marriage.

Such a resolution must pass the Statehouse twice, at which time it must be ratified by public referendum. If passed by referendum – like this year's property tax caps – it would become law, as enshrined in the state constitution.

Espich said he thought a definition-of-marriage resolution was “a possibility,” given past efforts in the Republican caucus. But not necessarily a priority: Gay marriage bans have been a perennial whack-a-mole for House Democrats in recent years. A ban passed the Senate just last year, for example, but died in the Democratic-led House.

Clearly, things have changed since then. Republicans alone can now determine their own pace and priorities.

“The governor has asked that the legislature set aside those radical social agendas so that we can focus on the important issues of the day,” Simpson said. “So, we'll see how much leadership they'll be able to show in keeping that under control.”

The outlook isn't entirely gloomy for Indiana's LGBT community. Heather Cronk, managing director of LGBT advocacy group GetEQUAL, is actually looking forward to the coming legislative season for a few reasons.

“It sounds like there is a good chance for passage of safe schools legislation this year, and I hope that LGBT organizations don't stop there,” Cronk said.

Safe school initiatives, like the measures to prevent bullying in Indiana's SB 538, are geared towards ensuring a comfortable environment where students can learn without the fear of being taunted by classmates.

“We will take action out in the states to provide momentum for real change,” Cronk said. “A 21st Century civil rights movement - this year and beyond.”

— KEELEE HURLBURT

6. REDISTRICTING

For the first time in three decades, the process of the Hoosier state's elected officials choosing their own constituents will fall to the reinvigorated Republican Party. Those close to the situation speculate that this will likely spell long-term disaster for Democrats who had the luxury of drawing the lines in 1991 and 2001.

And with no independent committee standing between Republicans and their redistricting efforts, Democrats worry about the potential for “gerrymandering” – a process of redrawing district lines to favor the party in power.

“The last two times the Democrats have attempted to draw fairly for everyone,” said Rep. Greg Porter, a Democrat who has represented the 96th District for the past 19 years. “Of course with the Republicans in charge there will be a robust conversation about maps.”

Speaker Bosma told NUVO he was “thrilled” that Republicans would have the opportunity to draw districts for the first time in 30 years, but argued that Republican redistricting would make representation more accurate, not less.

“The maps drawn 10 years ago were clearly drawn for partisan reasons alone,” Bosma said. “Republicans have won up to 60 percent of the vote and not had a majority in the legislature. The goal is to draw fair districts.”

Julia Vaughn, policy director for Common Cause Indiana, a nonpartisan watchdog group, said the situation has the potential to boil over into open hostility once census data for Indiana is released in February and legislators begin drawing maps.

“It could be very dramatic,” she said. “There's speculation that the Democrats could walk out. They don't have a lot of options.”

Vaughn said the timeline for the mapping would be over almost before it began as Indiana's statutory deadline for redistricting would arrive at the end of April.

“Once things start it will move quickly,” she said. “We will have something concrete to talk about by mid-March.”

Vaughn said two bills proposed last year, SB 80 and SB 136, would have placed some modicum of control on the redistricting process. SB 80 would have placed criteria on the districts being drawn. (Currently, contiguity is the only requirement in the state.) SB 136 would have created a study committee that could ultimately empower voters to change the state constitution so that legislators couldn't draw the districts.

Both bills failed.

“You have lines that are drawn for political purposes,” Vaughn said. “What you're doing is stifling competition. On paper there are about 11 of 100 competitive districts. A very small percentage of races actually mean something... Many times we have districts where the real race is in the primary in May.”

Bosma said he supported the idea of independent committees being a part of the process, yet he and his fellow GOP lawmakers stand to hold complete control of the reins this time around.

Vaughn said Common Cause Indiana would be meeting in the very near future to determine the times and locations for public meetings to discuss the process.

— ROB BURGESS

7. ENVIRONMENT

To hear Democrats tell it, the environment probably won't be much of a priority in this Republican-led assembly.

“The governor made an interesting statement” in the State of the State address, Bauer noted. “He didn't think there should be any environmental or public safety restrictions to bringing in a company. So I think the environmental laws will be weakened and public safety laws will be weakened, or attempted to be.”

To hear Republicans tell it, the story sounds about the same.

“I want to see people get jobs a little more than I want to worry about cleaning the environment,” Espich said.

Little surprise, then, that there are several environmental bills – wide-ranging in nature – that deserve a close watch this season:

CAFO moratorium: Republican Sen. Allen Paul has been trying for years to get a moratorium on Concentrated Animal Feeding Operations (CAFOs). He's not letting up this year. The legislation, Senate Bill 113, would freeze the construction and expansion of CAFOs for three years.

“Legislators need to take an in-depth look at the effects (CAFOs) have on air and water quality,” Paul said last month in a statement about the legislation.

The fact is CAFOs aren't just cruel to the tightly-packed animals they house: the crap of thousands of animals is toxic in such concentrated proportions. Land application of CAFO manure can pollute our waterways and drinking water. Indiana got a taste of the problems that can come with CAFOs when gigantic manure bubbles in CAFO lagoons made national headlines, and when 100,000 fish died in the Mississinewa River because of contamination from untreated CAFO manure.

In a state where industrial agriculture is the status quo it will be difficult for this legislation to pass. But if these CAFO disasters are lessons, state lawmakers would do well to at least take notes.

Carbon dioxide pipeline and eminent domain: The Man's out to take your land. Passing SB 72, authored by Sen. Beverly Gard (R-Greenfield), would do just that. And it's not even for a good reason. The legislation would allow private corpora-

tions to use eminent domain to seize land to build carbon dioxide pipelines that would pump CO2 all the way down to the Gulf Coast.

The bill was created with the gasification plant in Rockport, Ind., in mind, right on Indiana's southern border. But the bill would also open the state to the possibility of more CO2 pipelines and the ability of private corporations to take land wherever they want to build a pipeline.

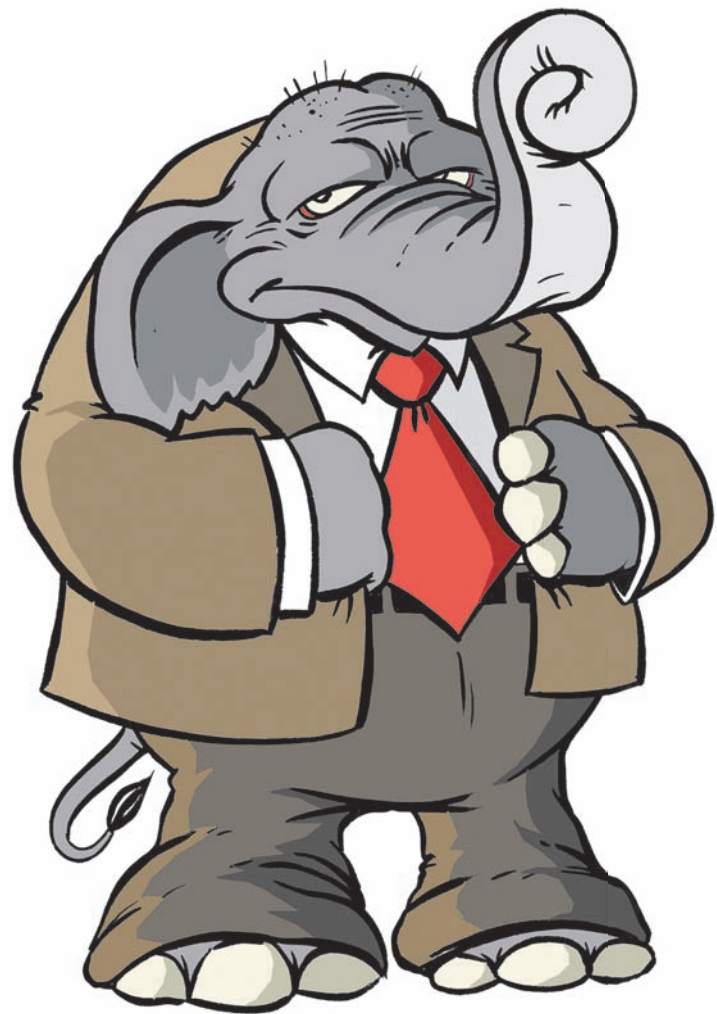
And while it might be keeping some CO2 out of our air in Indiana, the CO2 will be used in enhanced oil recovery down on the Gulf Coast – basically using CO2 in order to extract more fossil fuels. Which sort of defeats the whole point of sequestering the CO2 in the first place.

Last year this legislation passed in the Senate but stalled in the House. This year, its chances are probably better, though, as Espich indicated, there's reason to believe there could be resistance from Republicans who view eminent domain as an encroachment on private property rights.

Coal bed methane drilling moratorium: The same Senator who wants CO2 pipelines running through Indiana also wants to end a coal bed methane drilling moratorium.

Sen. Beverly Gard (R-Greenfield) – who is also the chairwoman of the Senate Energy and Environmental Affairs Committee – authored SB 71, which would lift a current moratorium currently in place that keeps companies from drilling coal bed methane wells.

The problem with extracting coal bed methane is the process of hydraulic fracturing, which pollutes groundwater when toxic chemicals are pumped underground.



“What we’re worried about is our children being able to compete in this global environment.”

— State Rep. Greg Porter
(D-Indianapolis)

A similar bill did not pass last year because of concerns about the effects of hydro-fracking on groundwater supplies. Even so, it looks like the bill will not be ignored.

Low carbon/noncarbon plants: Coal isn’t clean. Just ask West Virginia. And you think nuclear is clean? Talk to Hanford, Wash.

In this oxymoronic piece of legislation, SB 15, “low carbon” and “noncarbon” power plants using nuclear and “clean coal” (carbon-capture and sequestration) methods would qualify for financial clean energy incentives. The legislation also rephrases “clean coal and energy projects” to “clean energy projects.”

The problem is, these are not clean sources of energy: Coal still has to be mined and radioactive nuclear waste still has to be stored somewhere. Lumping them in with legitimate sources of renewable energy could bog down efforts to clean up Indiana’s air and water.

Renewable Electricity Standard: Indiana needs something to put a chink in King Coal’s armor. Because in our state coal rules. About 95 percent of the state’s electricity generation comes from coal, one of the world’s dirtiest energy sources.

A renewable electricity standard (RES) would be a start. The legislation, SB 453, would require the state to generate 15 percent of its electricity from renewable energy sources, like wind, solar and hydro-power by 2022.

Not only are the environmental benefits enticing, an RES would bring much needed jobs to Indiana.

“There are a lot of jobs to be made if an RES would pass,” said Jesse Kharbanda, executive director of Hoosier Environmental Council. “We hear from companies that are deciding between different states where to invest their money and they’ll tell us frankly that they won’t invest in Indiana because we don’t have a standard.”

As Republican comments indicate, green bills clearly aren’t a priority. But RES has been introduced each year since 2006 and has gained more support each year. Maybe this is the year it gets over the (coal) lump.

— TYLER FALK

8. GUN CONTROL

It’s not certain how gun hawks thought they would sneak this one by so soon after the massacre in Tucson. But that’s exactly what’s happening.

SB 506 would actually expand right-to-carry permissions in Indiana statewide, at a time when meaningful (if incremental) gun reform is being seriously debated in

Washington. Public support for some kind of reform – like a ban on the kinds of extended clips used in the Tucson shootings – has risen to 47 percent, according to a recent CBS poll, up from 40 percent last spring.

Current law basically says a Hoosier without a handgun license may not carry a handgun “in any vehicle or on or about the person’s body unless the person ... is in the person’s dwelling or fixed place of business or on the person’s property; or is carrying the handgun unloaded and in a secure wrapper” from where the gun was purchased or repaired.

But SB 506 would give Hoosiers the right to carry without a license if that Hoosier were “in or on property, or in a vehicle, that is owned, leased, rented, or otherwise legally controlled by the person” or “is lawfully present in or on private property, or in a vehicle, that is *owned, leased, rented, or otherwise legally controlled by another person*” (our emphasis).

As best we can tell, that pretty much means anywhere that isn’t a public building or an airport. Yee haw!

But that’s just the start. SB 291 would ensure that “a firearm, a firearm accessory, or ammunition that ... is manufactured commercially or privately in Indiana from basic materials ... can be manufactured without the inclusion of any significant parts imported from another state and ... remains within the borders of Indiana; is not subject to federal law or federal regulation, including registration, under the authority of the United States Congress to regulate interstate commerce.”

You read it right: as long as the gun was made in Indiana and stays in Indiana, it doesn’t have to be registered. Wonder how they’ll be able to track its whereabouts, though, if it isn’t registered? Details, details...

— AUSTIN CONSIDINE

9. THE SMOKING BAN

If Indiana is out of synch with regard to gun legislation, it appears the state may finally be catching up with broader sentiment with regard to smoking in public spaces (SB 355).

Bauer said last week he thought public smoking restrictions would be “strengthened around the state,” with some possible exceptions for bars or casinos.

Press statements by other statehouse leaders indicate the casino exemption has a good chance, because of fears over losing millions in casino tax revenue. The exemption could finally seal the deal for a ban that includes bars, restaurants and all enclosed places of employment.

Gov. Daniels has already said publicly he would sign a smoking ban if it arrived on his desk.

Espich said, despite Republican concerns over government intrusiveness, he “wouldn’t be surprised” if the ban passed this year.

“It’s an evolution of attitudes, of social acceptance, of standards,” he said. Mandatory seatbelt laws evolved similarly, he said. “A lot of major, consequential legislation takes years to become law.”

The good news for smokers? Another bill (SB 45) would provide state employee health plan beneficiaries with coverage for smoking cessation drugs.

— AUSTIN CONSIDINE

10. IMMIGRATION

In the wake of Capitol Hill’s failure to pass the Development, Relief and Education for Alien Minors Act – known as the DREAM Act – some of Indiana’s young, undocumented immigrants expressed worry that, without federal protection, a Republican-led statehouse was likely to pass draconian immigration reform, a la Arizona’s SB 1070.

With the DREAM Act’s failure, their fears, it seems, were justified — as justified as the actions of Sen. Mike Delph (R-Carmel) were predictable.

Delph has repeatedly introduced tough immigration legislation for four years now. This year is no exception. Only, this time, there’s no Democratic majority in the House to stop it.

Like the Arizona bill, SB 590 contains a “reasonable suspicion” standard, which critics have said is tantamount to racial profiling because it allows law enforcement officers to detain those they suspect of being undocumented.

Pedro Roman, president of the Indiana Latino Democratic Caucus, said in a statement that Delph’s bill “legalizes ethnic and racial profiling, infringes on civil rights of American citizens and legal residents” and “endorses violations of basic human rights.”

Sen. Delph told NUVO that is not his intention: that his legislation would only “put teeth to existing federal law” requiring foreign visitors to carry documentation with them at all times, “take the handcuffs off of law enforcement... and hold employers accountable for knowingly and willingly violating the law.”

Delph added that the language of the bill specifically states that the provision should not be enforced based upon race, ethnicity or national origin.

“Before we impugn the integrity of law enforcement” to properly enforce the law,” he said, “we should give law enforcement a chance to weigh in on this issue.”

The bill, which has been introduced but not yet assigned to committee, would also restrict the language of all Indiana government communications to English. Delph said he expected the bill to see a hearing with the Senate Pensions and Labor committee on Feb. 2.

Sen. Delph has also introduced a bill that would create a “Don’t Tread on Me” license plate (SB115), and a bill that would require candidates for U.S. President to furnish a birth certificate to make it onto Indiana primary ballots.

— AUSTIN CONSIDINE



KEEP WATCH!

Monitor the progress of these and hundreds of other bills at the Statehouse by visiting Bill Watch, the government’s bill tracking website: www.in.gov/billwatch/





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Men's Basketball vs. Green Bay
7 p.m., Hinkle Fieldhouse
Adult \$29, \$16, \$14; Youth (Ages 3-12) \$9

Sunday, Jan. 23

Butler Men's Tennis vs. Northern Illinois*
Noon, Tennis Bubble

Men's Basketball vs. Milwaukee
2 p.m., Hinkle Fieldhouse
Adult \$35, \$26, \$18; Youth (Ages 3-12) \$9

Tuesday, Jan. 25

Faculty Artist Series — Kyle Ferrill, Voice*
7:30 p.m., Robertson Hall, Eidson-Duckwall
Recital Hall

Wednesday, Jan. 26

Seminar on Religion and World Civilizations
"Religious Violence: Myth or Global Reality?"
7 p.m., Clowes Memorial Hall, Krannert Room
Free of charge; ticket required
Tickets available at the Clowes Hall box office
and Ticketmaster**

Thursday, Jan. 27

Women's Basketball vs. Green Bay
7 p.m., Hinkle Fieldhouse
Adult \$7; Youth (Ages 3-12) \$4

Saturday, Jan. 29

Butler Women's Tennis vs. Miami (Ohio)*
1 p.m., Tennis Bubble

Women's Basketball vs. Milwaukee
2 p.m., Hinkle Fieldhouse
Adult \$7; Youth (Ages 3-12) \$4

Sunday, Jan. 30

Butler Women's Tennis vs. Bowling Green*
1 p.m., Tennis Bubble

**Composers' Orchestra Electronic
Music Festival***
8 p.m., Lilly Hall, Room 328

Wednesday, Jan. 31

**The Vivian S. Delbrook
Visiting Writers Series***
Michael Dahlie
7:30 p.m., Robertson Hall,
Eidson-Duckwall Recital Hall

Tuesday, Feb. 1

**Faculty Artist Series — Malcolm Smith, Oboe
and Karen Moratz, Flute with Special Guest
Artist Clinton Adams, Piano***
7:30 p.m., Robertson Hall, Eidson-Duckwall
Recital Hall



Tuesday, Feb. 15

**Celebration of Diversity
Distinguished Lecture Series**
Andrew Young
"A Continuing Legacy"
7:30 p.m., Clowes Memorial Hall
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PHOTO BY MARK LEE

Delicious meals like this at Mesh await you at dozens of restaurants, during the Devour Downtown celebration.

24 STARTS MONDAY FOOD

Devour Downtown

Devour Downtown is back for its winter season, and it's sure to chase away your winter blues by spicing up Indianapolis' culinary scene. Don't miss your chance to dine at the city's most talked about restaurants and enjoy special Winterfest menus featuring three-course meals for \$30 per person. Participating restaurants cover three of Indianapolis' cultural districts- the Wholesale District, Mass Ave., and Fountain Square. Winterfest starts on Jan. 24 and goes through Feb. 5. To see participating restaurants, visit <http://www.indyrestaurantweek.com/winterfest>. ■

20 THURSDAY SPECIAL EVENT ICC Open House



Okay, we know an “**open house**” might not necessarily strike you as the sexiest, most spellbinding event for us to pick, but hey, this is for the **Indiana Convention Center**, and by gum, as Indianapolis struggles to survive in this pre-Apocalyptic landscape, we know that attracting tourists is one of our biggest resources. So celebrate this Cathedral of Hope and see how the \$275 million renovation and expansion of the Convention Center. There's a ceremony at 10 a.m., followed by the open house, from 10:30 a.m. to 2 p.m. Great excuse to get out of work, too! 100 South Capitol Avenue; www.icclos.com. ■



SUBMITTED PHOTO

Here's a rendering of the new Indianapolis Convention Center. See the real thing at the Open House, Thursday morning.



SUBMITTED PHOTO

Rebecca Buller stars in the title role.

19 STARTS WEDNESDAY THEATER

Kesselman's Anne Frank at IRT

It is a definitive, devastating account of the Holocaust, an important historical document that continues to unnerve and inspire us. Now, a powerful new adaptation of **The Diary of Anne Frank** is coming to the **Indiana Repertory Theatre**. The play, newly adapted by Wendy Kesselman, tells of eight people hiding from the Nazis in a concealed storage annex—and the young girl who recorded their harrowing tale. The production opened Tuesday. Tickets range from \$20-52. For more information, call the IRT ticket office (317) 635-5252 or visit www.irtlive.com. ■



SUBMITTED PHOTO

Andre Watts performs this weekend.

21 FRI.-SAT. MUSIC

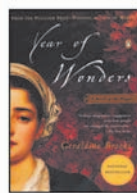
Andre Watts plays Beethoven

Andre Watts, the dean of American pianists, is returning to the **Hilbert Circle Theatre** to play his signature work — Beethoven's “Emperor” Concerto. After intermission, Carlo Rizzi will lead the Orchestra through a performance of Berlioz's “Symphonie fantastique,” the wildest trip in all of music. You can see these performances on Friday, Jan. 21 and Saturday, Jan. 22 at 8 p.m. Tickets range from \$33-75. For more information, call 317-639-4300 or visit www.indianapolissymphony.org. ■



Because Ideas Matter~

Recommended Readings by the
College of Liberal Arts and Sciences
at **Butler University**



Year of Wonders

Geraldine Brooks, Penguin, 2002.

Reviewed by Anne Wilson

A fictional tale based upon real events of how a woman from a rural village in England might have survived the black plague, *Year of Wonders* is a tale of human perseverance. This is not a story to read if you have recently had a child, and there are scenes that are very difficult to read. If you are able to move beyond some of the more gruesome portrayals – the real plague certainly must have been worse – the main character Anna will capture your heart.

Through the story, the value of literacy and education is reinforced in ways I had not expected, and Brooks provides an unusual way for Anna to fulfill her potential while maintaining a semblance of historical accuracy. Anna ties many of her reflections to the changing of the seasons giving the reader a sense of connection to her time and place, even if we cannot as easily identify with the Christian vs. pagan theme throughout the story.

Upon finishing the story, I am sure that you will share my desire to visit Eyam, Derbyshire, the real town that inspired Brooks' tale.

—Anne Wilson is Professor of Chemistry at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.

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21-23 FRI.-SUN. SPECIAL EVENT

Winter Magic Festival

This goes beyond your standard birthday party bag of tricks. We're talking a weekend chockfull of illusions, people. **Indy Fringe** presents its first annual **Winter Magic Festival**, in conjunction with Taylor Martin's Indy Magic Monthly. This weekend, five enchanting acts will grace the Fringe stage, starting off with veteran legend Robert Sode's A Touch of Magic at 6 p.m. Surreality, a show by magician/humorist Barry Rice, follows at 7:30, leading into 9 p.m.'s Random Amazingness with 21-year-old up-and-comer TRIGG. Evansville, IN native Brandon Bagget, a comedy illusionist, rounds out the evening at 10 p.m. The Keepers of Magic, a Kentucky-based group of tricksters will get your Saturday afternoon started at 1:30; encores of all the acts will continue throughout the weekend. Tickets are \$12 for adults, \$8 for students and military personnel, and \$5 for kids age 8 and under; a special family ticket is available for \$40. For more info and to buy your tickets online, head to www.indyfringe.org. ■



SUBMITTED PHOTO

Twenty one year old TRIGG is part of the magic this weekend.



SUBMITTED PHOTO

(left to right), Tyler Eglen as Peachy Weil, Leah DeWalt as Lala Levy, Melissa Brown as Sunny Freitag and Pete Lindblom as Joe Farkas, the cast of "Last Night of Ballyhoo."

21 STARTS FRIDAY THEATER

Civic's Ballyhoo at the Tarkington Theater

What is Ballyhoo? Why it's the biggest social event of December in Atlanta circa

1939, of course! It's also the obsession of the Freitag family in the play, **The Last Night of Ballyhoo** (written by the author of *Driving Miss Daisy*). This 1997 Tony Award-winning production opens on Friday, Jan. 21 at the brand-spanking new **Tarkington Theater** in the Center for Performing Arts in Carmel, Civic Theater's first show in their new home. Tickets: \$28. For more information, call 317-924-6770 or visit www.civic-theatre.org. ■

21 STARTS FRI SPECIAL EVENT

DIY woodworking

We like wood. We like DIY. We like that you can see some people with some skills show you how to improve your own woodworking endeavors. Expect local woodworking guilds and clubs doing informal demonstrations and something promoters are calling "Strolling Seminars." If you thought running with

scissors was dangerous, try strolling with table saws! Free workshops with national experts, family-friendly activities, and you can bet the latest tools for experts and hobbyists will be on hand to test drive — or stroll with. All this hoopla happens at the **Indiana State Fairgrounds**, Friday from 12 p.m. to 6 p.m.; Saturday, from 10 a.m. to 6 p.m.; and Sunday, from 10 a.m. to 4 p.m. in the Toyota Blue Ribbon Pavilion Show; admission is \$10 for adults and free for children under 15 years old. For more: www.TheWoodworkingShows.com ■



SUBMITTED PHOTO

Work by Wiley Dummich is on view at Clowes.

23 SUNDAY VISUAL ART

Wiley Dummich at Clowes

Try a burst of color to ease your January blerghs. Local painter **Wiley E. Dummich** will lead a tour of his abstract colorist work at 1:30 p.m. this Sunday, Jan. 23, in the lobby of **Clowes Hall** on Butler's campus. Using designs he creates in Photoshop,



Dummich incorporates diverse and inspiring shapes, painting the final image on canvas using bright acrylics. The Cedar Lake resident has shown at exhibitions across the state since retiring from a busy marketing and manufacturing career. His work, on display through Feb. 11, is featured as part of Art @ Clowes, a rotating exhibit that solely features works by Hoosier artists. The shows, including the tour in question, are free and open to the public during regular business hours, Monday through Friday, 9 a.m.-5 p.m. For more information about **Art @ Clowes**, call 317-940-9697 or visit www.cloweshall.org/art. ■



SUBMITTED PHOTO

Kate Boyd and Kyle Ferrill

25 TUESDAY MUSIC

Butler faculty members present Winterreise

Butler music faculty **Kyle Ferrill** and **Kate Boyd** will present Schubert's final masterpiece, **Winterreise**, which translates

to mean "winter journey." The 24 songs follow the protagonist on an adventure from rejection by his lover to resignation and insanity. Ferrill is a regular soloist with the Indianapolis Chamber Orchestra and Indianapolis Symphonic Choir. Boyd is an active soloist and chamber musician as well, while also being a founding member of the New York-based Oracle Trio. The performance takes place at 7:30 p.m. at **Eidson-Duckwall Recital Hall** on the campus of Butler University (4600 Sunset Ave.) Admission to the event is free. For more information, call (317) 940-8000 or visit www.butler.edu. ■

Michael Feinstein's new gig

The toast of Manhattan comes to Carmel

BY DAVID HOPPE
DHOPPE@NUVO.NET

For over two years, the lion's share of public attention regarding Carmel's Center for the Performing Arts has been directed toward construction of The Palladium, the neo-classical concert hall that serves as the Center's anchor and icon. But now that the building is complete, the focus is naturally shifting to what's going to be inside it.

That's where Michael Feinstein comes in. Feinstein's agreement to be the Center's artistic director in 2009, for a reported salary of approximately half a million dollars, immediately conferred the nascent institution with a profile most fledgling performing arts organizations can only dream about.

Feinstein, who performs 150-plus shows a year, is a five-time Grammy nominee, known as "The Ambassador of the Great American Songbook." He produced and hosted a series on American popular song for PBS, serves on the Library of Congress' National Recording Preservation Board and is director of the Jazz and Popular Song Series at Lincoln Center in New York City, where his nightclub, Feinstein's at Loews Regency, has presented such artists as Rosemary Clooney, Cyndi Lauper and Alan Cumming.

What's more, when the Center for the Performing Arts hired Feinstein, it also succeeded in securing his Great American Songbook Collection, a museum-quality collection of documents and artifacts relating to the history of American popular music.

Earlier this month Feinstein spoke with NUVO about what drew him to the Carmel job, why he thinks this work is important, and what he thinks the Center can mean for Carmel and the greater Indianapolis arts scene.

NUVO: What first attracted you to the role of artistic director at the Center for the Performing Arts?

FEINSTEIN: When I was approached by the folks in Carmel and the mayor to ask if I was interested in such a position, I was intrigued by it because I have a very different perspective from those who have been on the other side of the footlights. I've spent my life as a performer, so I have a different sense of what it is like to perform in a specific place, having played in so many different kinds of settings. The thought of being involved with The Palladium, from



SUBMITTED PHOTO

Michael Feinstein became artistic director of the Center for the Performing Arts in 2009.

the very beginning, with the decisions being made about acoustics and the nuts and bolts of its creation, was very exciting to me. Being involved with that, as well as the challenge of programming to appeal to a community – these things got my blood going in a most positive way.

NUVO: It sounds like it's become a creative opportunity for you.

FEINSTEIN: A tremendous one. Challenging, exciting and fresh.

NUVO: You've played other venues in Indianapolis. What is the Center going to bring that we don't already have now?

FEINSTEIN: For one thing, it is certainly the finest structure of its kind in the area. Not only because of the money that was spent on it, but the extraordinary planning to give great care to every detail in a way that makes it truly state-of-the-art. There are certainly many wonderful places to play in the area. But this is a combination of modern technology in the best sense and also an homage to classicism in the architecture. It really is a 21st-century concert experience in a way that is unlike anything else. The physical space where music or any performance art is made dramatically affects the way people experience it. There are many things about a space that cannot be planned or conceived beforehand because there's a magic that happens, a certain kind of synergy that occurs, that is unique to each venue and the people who are there. So I think we have a tremendous opportunity. The building itself, from the moment you see it, gives a sense of grandeur and respect to the arts in a time when we desperately need that.

NUVO: What are Center's greatest assets?

FEINSTEIN: Number one, it's the support of the community that wanted it in the first place. It's wonderful there are people who recognize how essential the arts are for the survival of our civilization. We live in a time when arts funding is cut to the

"Brains are literally atrophying with the deprivation of the arts. Arts are as essential as breathing air."

—Michael Feinstein

bone and there are generations of children that don't have exposure to music and some people do not look at the arts as important. However, I know that it is the balance of the arts, the balance of left brain and right brain, of mind, body and spirit that make us fully shaped human beings and that make the arts essential to our survival. If you just eat meat and you don't eat vegetables, your body will be out of balance. You will physically suffer.

In the same way, without music and art in our beings, something happens to our brains that short-circuits and keeps us from being fully rounded human beings. I think you can directly correlate the great divide in our country between red and blue states and the people who are so polarized at this point because we do not have the balance of the arts to bring people together, to find common ground. I think that what is happening in our country right now is a direct result of the deprivation of the arts. The dumbing down of our country, the lack of education, test scores being lower than many places in the world for kids – all of this relates to music and the use of the brain. Brains are literally atrophying with the deprivation of the arts. Arts are as essential as breathing air.

So I'm looking at a community that

has created this extraordinary structure and that understands that the arts will transform not only Carmel, but the area. With educational programs bringing kids in and community involvement, this will enrich lives in ways that affect the entire journey that we take.

NUVO: Carmel, and in particular its mayor, has done a great deal to make the arts a part of public policy.

FEINSTEIN: It's a breath of fresh air in a time where I see, traveling around, the lack of that pairing. There's a great vibrancy in this community, and a self-awareness that this is a fantastic way to further the well-being of those who live here. I think there is a pride on the part of the people of recognition that this is something that will be great for kids and youth growing up in Carmel. It will impact their lives in a way that will expand their horizons, sense of hope and possibility.

But the other thing is that this structure is being built and paid for by the people of Carmel and, in a way, it's a gift to the whole area because everybody benefits from it. That's one of the things that's quite interesting to me. It is the community of Carmel, but the scope and reach of those whom it will affect is fantastic. Those people will reap the benefits of the vision of this community.

NUVO: Are you suggesting that it is expanding the understanding of our metropolitan area?

FEINSTEIN: Yes. Early on, we did a lot of research about how attendance would affect the overall community. In other words, will the attendance of people coming to shows in Carmel affect other theaters in other parts of Indianapolis. Everything that we did showed that there is a part of the community that is not being served and that it will not have any negative impact on anything that's happening downtown at Hilbert or other theaters. All our projections show there will be no negative impact. It will just add to the sense of culture in the community. There's no downside. There were some people initially who had great fears about that, but I think they're starting to see – and they will see, as everything gets up and running – that there's not going to be any drop in attendance in other places. This is in addition to. This will add to the attendance and the awareness of the arts. That's something I'm happy about because I think there still may be some people that don't believe that or see that. But it will soon be self-evident.

NUVO: What do you and your team at the Center need to do in order for this institution to succeed?

FEINSTEIN: What we have to do is attract people to different types of programming. There is certainly a good diversity of programming that we've planned. We're taking chances in that we're bringing artists and shows that people want and then it is our obligation to push the envelope a little bit, to bring shows and artists that might not be as familiar. It's gaining the

FEATURE

trust of the community, saying, "This is good, too," exposing people to certain forms of art to which they might not have been exposed before. That has to be done very, very carefully and respectfully.

If something is booked at The Palladium, people have to trust that it is of great quality. That is the fine line that any artistic institution faces: giving people what they want and then expanding the palette. It's also reaching people of all generations. We have a lot of generations now that are not accustomed to going to concerts. We have a world where many people listen to music on an iPod or in a solitary way. In some instances this is about reeducating people about the concert-going experience. But you have to get them in the seats first.

NUVO: It could be argued you are flying in the face of a larger, societal tide in which people prefer bringing home whatever they find entertaining or enriching as opposed to going out.

FEINSTEIN: Again, it's about education and exposing people to what is there. Years ago, Liza Minnelli made a recording with The Pet Shop Boys. It was a hit album for her; suddenly she had much younger fans starting to come to her concerts. I said, "How do you deal with that? People who expect to hear one thing and then they're going to hear you sing standards and cabaret?" She said, "Honey, all I have to do is get them in the seats." I knew what she meant. She would do a couple of songs from The Pet Shop Boys recordings, but once the audience was exposed to everything she did, she was totally confident they would love it. She expanded her audience that way. It's bringing people in. It's like addicting someone to a drug. You get the first one and you want more.

NUVO: Can you talk about the process you went through in determining the coming season?

FEINSTEIN: There were many different considerations. It's looking at what shows and performers have played in the area before. Seeing what performers have not played. Looking at the most successful artists out there. Talking with agents and managers, people at other performing arts institutions. It's great for me because some people said, "If you're going to be there, is this going to be about The Great American Songbook?" There will be a series, but it's about all kinds of music and all kinds of art. That's one of the reasons this is exciting for me. I knew it would expand my world tremendously with things that I don't know about. I'm learning from so many other sources. It really is putting oneself in the mind of what works for everyone's highest good. It sounds like a spiritual principle, and it is. It comes down to sometimes, for me, meditating and visualizing different types of performers in The Palladium and, in some instances, just taking chances.

NUVO: You talked about trust earlier. There's a large amount of patience required, too, I imagine.

FEINSTEIN: Yes, there's that. There are

many commitments to the community with theater companies and the Carmel Symphony and many others who have use of that space. There's a tremendous amount of scheduling that has to be done very carefully. Then there's spacing out the different types of shows and the variety of music. It's like a jigsaw puzzle.

NUVO: How would you like the Center to be known five or ten years from now?

FEINSTEIN: I would like it to be known as a place that has programming worthy of its physical grandeur. I would like it to be known as a place that not only brings the greatest artists into a setting that is spectacular, but also is innovative, known for daring, especially with the opening of the other two theaters, the smaller spaces. Trying out original works, doing experiments with different types of performers and acts and local talent. Creating a forum and a place where we are creating new art and new shows, as well as bringing in established music. ■

! GRAND OPENING WEEK

Carmel's Center for the Performing Arts (355 City Center Dr.) will host a week-long celebration beginning with a ribbon cutting ceremony on Saturday, Jan. 22 and culminating with a Classical Concert on Jan. 30. Here's a rundown of what's in store:

Ribbon cutting – Jan. 22 11 a.m. – 12:20 p.m.

The first public performance will take place on the Palladium stage.

Community Day – Jan. 22 1 – 6 p.m.

Local music and dance groups will perform on the Palladium stage.

Open House – Jan. 23 11 a.m. – 6 p.m.

Free tours of the Palladium and events including performances by Gregory Hancock Dance Theatre, New World Youth Orchestra, the CSO String Quartet, Indiana University Jazz Group, Purdue University Glee Club.

Grand Opening Gala – Jan. 29 5 p.m. – 2 a.m.

Concert starring Michael Feinstein, Chris Botti, Dionne Warwick, Neil Sedaka, Cheyenne Jackson and Carmel Symphony Orchestra, plus a black-tie dinner and after party with live jazz, cabaret and karaoke. Individual tickets: \$1,000.

Classical Concert – Jan. 30 3 p.m.

The Chamber Music Society of Lincoln Center and the Miro Quartet with Lynn Harrell. Tickets range in price from \$20 - \$90. Reduced rates for students.

For information and tickets go to www.thecenterfortheperformingarts.org.

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BOB ZANY

WED 1/19-SAT 1/22



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WED 1/19-SAT 1/22



Sean has been seen on the Last Comic Standing Seasons 1 and 3 (NBC), 40 Smokin' On-Set Hookups (E!), The Comedy Central Roast of Pam Anderson (Comedy Central), The Bob and Tom Show, The Best Damn Sports Show Period (Fox Sports Net), Super Bowl's Greatest Commercials (CBS), Friday Night Videos (NBC), Yes, Dear (CBS)

SEAN KENT

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2/2-2/5

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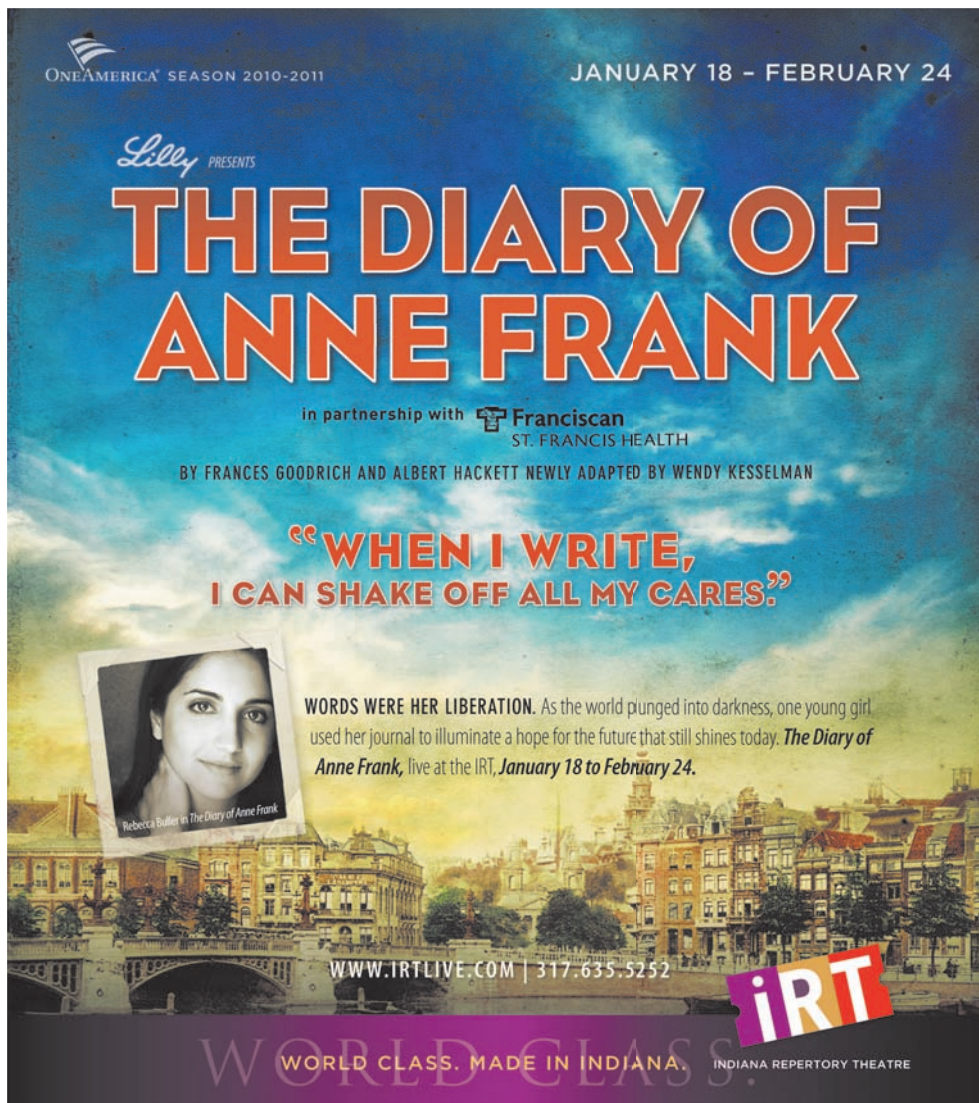
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SUBMITTED PHOTO

This portrait of Jane Goodall is part of the ongoing exhibit of paintings by Jonathan McAfee, at the Harrison.

DANCE

CONTEMPORARY MASTERS

★★★★★

Indiana University Dance Theatre, Bloomington; Jan. 14-15. Featuring the work of modern dance icons David Parsons, Bella Lewitzky and Donald McKayle, with works by IU Faculty. David Parsons' mesmerizing "Caught," in its 30th year of performance, garnered a standing ovation in an all-around sterling program presenting three premiers and eight other recreations dated 1980-1996. A sense of community was an underlying theme of this program, brought to the fore by Bella Lewitzky's "Suite Satie" (1980). The brilliance of Lewitzky's flowing, glowing movement requires athleticism and dancers working with each other. Her use of space, starting with a lone dancer and adding on to make a company of five interrelating on constantly changing levels flowed into the three premieres: "Gilgulim," created by Selene Carter with dancers, showed evolution of time across space through continuous turnings — movement and costume from skirt to shawl to head covering to protective tent, to comforting enveloping. George Pinney's "Oil" made a powerful social, economic, political statement through shape-changing struggles to stay alive. Iris Rosa's "No Me Abandones" bares the soul of people in endless Diaspora, seeking stability in displacement. With "Rainbow Etude," Donald McKayle gave voice to male prisoners on chain gangs, longing freedom despite mind numbing banality. "Coming to Light" (2006), by Elizabeth Shea, probes the essence of Native American legends surrounding Spider Woman. Utilizing techniques of scenography to make visible what our current society fails to see, the dance spins from a source of being into and out of the web, ensnaring for greater purposes. All together, the powerful messages signaled that while attention must be paid, we cannot abandon seeking ways to heal our chaotic world, honing a sense of humor to fill our hearts with joy, utilizing light for wonderment and with open hearts.

— RITA KOHN

MUSIC

ENCORE VOCAL ARTS' RISING STARS

★★★★☆

Encore Vocal Arts; Basile Opera Center; Jan. 14. For the opera lover, an hour filled with famous opera arias, duets and quartets, sung by IU vocal students in more intimate surroundings than an opera stage, can be an edifying one indeed. Four such singers appeared Friday, Jan. 14, at Indianapolis Opera's headquarters — housing the sanctuary of a former Greek Orthodox church. Tenor Nick Fitzer began the program With Verdi's "La donna e mobile," opening the last act of *Rigoletto*. In the opera, this aria is quickly followed by its world-famous quartet, "Bella figlia del l'amore," which served as the program's final offering, wherein Fitzer was joined by mezzo Rachel Wood, bass/baritone Nathan Brown and soprano Jacqueline Brecheen. In between, we heard arias from Bizet's *Carmen*; Donizetti's *Lucrezia Borgia*, *L'elisir d'amore* and *La fille du régiment*; Puccini's *La Bohème*; Johann Strauss Jr.'s *Die Fledermaus*; Douglas Moore's *The Ballad of Baby Doe*; Meredith Willson's *The Music Man*; Bernstein's *West Side Story*; Lerner and Loewe's *Camelot*; and, last but far from least, Mozart's *Don Giovanni*. Two duets became concert highlights: "Sous le dôme épais" from Léo Delibes' *Lakmé*, featuring Brecheen and Wood — then "La ci darem la mano" from *Don Giovanni*, sung by Brown and Wood. A second quartet, the famous one from Act 3 of *La Bohème*, rounded out the hour. While the vocal deliveries of Wood, Brown and Brecheen remained consistent throughout the program, Fitzer began as an almost tentative-voiced counter-tenor. However, when he arrived at "Maria" from *West Side Story*, he delivered a full-throated, well-modulated tenor — the best singing of the program. Fitzer continued his excellent vocalism in the final *Rigoletto* quartet.

— TOM ALDRIDGE

MUSIC

LIVE AND LET DIE —THE MUSIC OF PAUL MCCARTNEY

★★★★☆

Hilbert Circle Theatre; Jan. 14-16. Featuring Tony Kishman, vocalist and Michael Krajewski,

conductor. Indianapolis Symphony Orchestra players delighted the audience with six McCartney and Lennon works arranged for symphonies. Gregory Prechel's rendering of "Eleanor Rigby" brought richness with brass and woodwind interacting along strings, while his swinging "Lady Madonna" playfully matched brass, percussion and strings. Scout Routenberg's "Blackbird" turned split-second instrumental interplay into realistic set of birdcalls. R. Nelson's transcription of "A Leaf" from a solo piano composition to an orchestral work brilliantly created landscapes over which a leaf floats in twists and turns, only to return from whence it came. Nelson equally enriched "Songs for Linda" originally written for a string quartet, as an orchestral suite. Stephenson's whimsical "Cello Submarine" featured the cello section, with flutes percussion and brass edging into the fun.

— RITA KOHN

VISUAL ART

EFFIGY: NEW PAINTINGS BY JONATHAN MCAFEE

★★★★☆

Harrison Center Gallery # 2; through Jan. 28. *Veneration* might be a better title for this show than *Effigy*. Jonathan McAfee truly seems to venerate the subjects he portrays here in his acrylic on canvas paintings. Especially Sitting Bull, who's portrayed here in the colors of the American flag. Another American icon, Kurt

Vonnegut, is depicted in a writerly pose — you see a cigarette wedged between his fingers, a contemplative grin on his face and an odd blue tint coloring his mustache. My favorite is the portrait of Jane Goodall, where the color blue is more of an intricate part of the composition than a highlight. (I can't help wondering if the prevalence of blue in these paintings indicates the artist's mood during composition). The style of the Goodall portrait is fluid and expressionistic with bold strokes of red and blue acrylic delineating her face on either side. A lack of looseness might be part of the reason why McAfee's Andy Warhol looks more like George Plimpton than Warhol to me. But then, Warhol's studied affectlessness — easy enough to capture on camera — might not be the easiest thing to capture on canvas. The Harrison Center is located at 1505 N. Delaware; to contact: 396-3886, www.harrisoncenter.org

— DAN GROSSMAN

VISUAL ART

NFS (NOT FOR SALE)

★★★★☆

christopher west presents, Dean Johnson Gallery; through Feb. 1. Christopher West shows us contemporary art by internationally hailed artists bought by Indiana collectors for \$20 to \$2,000 (sale price and year purchased listed on most exhibition labels). Reflecting on the commerce end of art is needed in Indy, although no pieces are by Indiana artists and works on

view aren't always the best examples by artists represented. This starts the conversation about buying work for investment purposes, for the love of the art or, ideally, both. Who wouldn't want to own an etching by artist Richard Serra? Repeated dark and heavy lines define ellipses in his "Venice Notebook Series #8" (2002, 55" x 60") and relate to Serra's famous steel sculpture work. Nearby is Laura Owens' beautiful etching with aquatint and airbrush on paper, "Untitled (Berries)" (2001, ed. of 12). Owens is a painter living in L.A., and her cropped depiction of a tree balances abstraction and formalism with thin washes of yellow and blue underneath textural white globular clusters and bold red berries. Then there's Elizabeth Peyton's Xerox print, "Flaubert in Egypt (After Delacroix)" (2010, 13" x 50"), purchased last year for \$150. The work is hand-signed by the artist — hot as a portrait painter — but will this ephemeral example hold up over time? Dean Johnson Gallery is located at 646 Mass Ave.; to contact: 317-634-8020, www.deanjohnson.com, www.ChristopherWestPresents.com.

— SUSAN WATT GRADE

VISUAL ART

THE PATH TO HOPE: GRAPHIC NOVEL BY GARY VARVEL

★★★★☆

Harrison Center for the Arts; through Jan. 28. On the face of it, there's a lot to like in the eleven "graphic novel" panels by *Indy Star*

editorial cartoonist Gary Varvel depicting the struggles of individual Indy residents against poverty. A panel entitled "The Couch Surfer Catches a Wave" shows the progress of a student without a stable home structure who progressed from class for the learning disabled in a public elementary school to attending college. He catches this wave with the help of a benevolent Christian family and a faith-based non-profit. Kudos to Varvel for illuminating such struggles with his exceptional skill as illustrator/cartoonist. There's something wrong with the picture Varvel paints here, however. Although he also highlights the non-profit Indy Reads and encourages volunteering, the faith-based component of the social safety net is preeminent in the panels. It's clear that Varvel believes the federal government ought to have little or no role in providing social services or making mandates (witness his editorial cartoon in the Jan 9. *Sunday Star* depicting "Obamacare" as Frankenstein). Varvel also seems to buy into the notion espoused by Marvin Olansky and others that equates a cry for help from a poor person with an opportunity for evangelism. Not that the church and its affiliates shouldn't have a role to play. But what's so bad about healthcare reform that forbids children from being denied coverage for pre-existing conditions? Doesn't that also benefit the poor? The Harrison Center is located at 1505 N. Delaware. For more, call 317-396-3886, or visit www.harrisoncenter.org

— DAN GROSSMAN

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Sesame chicken

PHOTO BY MARK LEE

Fresh and honest fare Sesame Chinese Restaurant

BY DAVID HOPPE
DHOPPE@NUVO.NET

The intersection of Ditch Rd. and 86th St. might not evoke the kind of imagery we typically associate with the concept of a “neighborhood.” It’s practically a shrine to the internal combustion engine: a crossroads defined by strip malls and surface parking lots. Pedestrians venture here at their peril.

All the more reason, then, to celebrate the existence of a decidedly neighborhood restaurant at the heart of this vehicular Valhalla. For that’s what Sesame Chinese Restaurant feels like.

On the snow-whipped Friday night we visited Sesame, the tidy, café-like room was well-populated with families and couples tucking into sumptuous portions of piping hot Chinese cuisine. A white board fixed to the back wall was covered with handwritten plaudits, indicating that Sesame is the kind of place that inspires loyalty among the initiated.

It didn’t take long for us to get the drift.

We started by ordering an Egg Roll (\$1.25), Vegetable Roll (\$1.25), Crabmeat Rangoon (\$2.00) and a bowl of Seafood Deluxe Soup (\$4.50).

Both rolls were plump as a tycoon’s cigar. The Egg Roll was crispy on the outside, whereas the Vegetable Roll featured a flakier wrap; the first bites into both were immediately rewarded by fresh ingredients on the inside – among them, bean sprouts, finely shredded cabbage and carrots (with a bit of pork included with the Egg Roll).

Freshness, it turned out, would be a theme running throughout this meal. The Seafood Deluxe Soup was a great case-in-point. This satiny egg drop-style broth was given additional substance through the judicious inclusion of a few finely chopped vegetables to complement bits of shrimp, scallops and white fish. Everything was cooked to perfection, making the most of the ingredients’ subtle flavors and textures.

The star-shaped and batter-fried Crab Rangoons were the right blend of crisp and creamy — an appetizer that could easily pass for dessert.

We ordered entrees from the Seafood, Meat and Vegetable portions of the menu. The Mongolian Barbeque (\$7.95) was a heaping plate of thinly sliced beef and pork served on a bed of grilled cabbage with mushrooms and scallion stalks. Both meats were almost meltingly tender, with a rich, dusky flavor that, for my taste, would have benefited from some additional pepper or garlic.

The Sesame Bean Curd (\$7.50) was a generous serving consisting of large cubes of caramelized tofu with stir-fried broccoli. The tofu could not have been better. The caramelized coating managed somehow to be both chewy and slightly crisp at the edges, giving way to an almost

creamy center. In addition to its brilliant green color, the broccoli retained a nice, fresh crunch.

The star of the evening was, arguably, the Pepper-Salt Tilapia. For a mere \$8.50, a whole fish, about the size of deflated football, was brought to the table. The crispy skin was scored in a number of places for easy access. When this was peeled back, the tilapia’s tender white meat was easily plucked from the bone and then lightly sprinkled with a mix of sea salt and black pepper served in a small dish on the side. This has got to be one of the best deals of its kind in the city.

Speaking of deals, all three of our entrée portions were so large that a couple could share a single serving and be easily satisfied; we brought home boxes of leftover barbeque and bean curd.

Its location may not look like a “neighborhood,” but Sesame provides a feast of fresh, honest fare for hungry folks. ■

Sesame Chinese Restaurant

1413 W. 86th St.
Telephone: 228-1688
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FOOD: ★★★★★
ATMOSPHERE: ★★★★★
SERVICE: ★★★★★

CULINARY PICKS



POTLUCK DINNER, WEDNESDAY, JAN. 19

With all this snow falling, wouldn’t it be nice to have a locally grown, home-made meal to share with the world? Well maybe not world, but to share with your neighbors? Come on down to St. Andrew Presbyterian Church, home to Earth Charter Indiana, for a potluck dinner on Wednesday, Jan. 19, at 7 p.m. Come to enjoy the flavors of Indiana from homegrown food its residents have concocted and bring your own dish, too. There will also be a clip from the movie *Renewal* shown at 7:45 followed by a group discussion. Admission is free. Simply bring a potluck/pitch-in dish to share — made with locally grown or produced food. Bring your own plates and utensils. Bring your recipe too. The Indianapolis Food, Farm and Family Coalition will post these recipes on their blog; <http://indyfoodsecurity.blogspot.com>.

SUSTAINABLE FOOD OPTIONS, SATURDAY, JAN. 22

Do you know where your food comes from? People of faith in Central Indiana are invited to the Englewood Christian Church (57 N. Rural St.) to learn about sustainable food options, community gardens and food-related advocacy. There will be a discussion among a panel of experts, followed by three breakout sessions: How can a congregation get involved in food-related advocacy? Where can Central Indiana residents find retail opportunities for more sustainable food options? How can we start a congregational community garden? The event will finish off with a soup and bread lunch (suggested donation: \$10) where you can converse with other people of faith. The workshop is on Jan. 22, from 8:30 a.m. to 1 p.m. and is free but pre-registration is required: <http://ike.roundtablelive.org/Events>. Questions? Contact Chris Smith at Englewood Christian Church, 317-639-1541 or ccsmith@gmail.com.

WINTERFEST 2011, SATURDAY, JAN. 29

This winter beer festival will feature unlimited 2 oz. samples of 150+ beers from more than 50 breweries from across the country. Held in the Agriculture/Horticulture Building at the Indiana State Fairgrounds, 1202 E. 38th St., Indianapolis on Saturday, 3-7 p.m., tickets are \$35 and can be purchased ONLY at Crown Liquors locations. Check out NUVO next week for profiles of numerous participating breweries. For more information: <http://www.brewersofindianaguild.com/festival.html>

ICE MILLER INDY WINE FEST, FRIDAY, FEB. 4

Frigid temps, white façades, winter doldrums, ugh, can’t winter be over already? Well spring may be far off but there is a good way to warm up this frozen season. The Ice Miller Indy Wine Fest is back again with its showcase of nearly 400 pours from around the world to satisfy any palate. \$50 will get you in with general admission but doubling the price will get you into the Connoisseurs Area which includes the balcony area that has additional wines and foods exclusive to the area. The wine fest will be at the Indiana Roof Ballroom (140 West Washington Street, Indianapolis 46204), Friday, Feb. 4 from 6 to 9 p.m. Tickets are \$50(General admission) to \$100 (Connoisseurs Area), and can be purchased by calling (317) 715-2009, online via www.wfyi.org/winefest or by visiting any Kahn’s Fine Wine & Spirits retail location.



If you have an item for the Culinary Picks, send an e-mail at least two weeks in advance to culinary@nuvo.net.

BEER BUZZ

BY RITA KOHN



ON TAP:

Oaken Barrel Brewing Co., Greenwood. Java Stout infused with fresh locally roasted coffee beans has great espresso aroma along with creamy head of the Irish Stout. Kwang Casey said, “Due to the foaminess of the stout, we cannot fill growlers with Java Stout.” For the record, OB had an increase of 12.7% in 2010 from 2009 sales.

Rock Bottom College Park. Triple Trouble Belgian Ale is gloriously sunny, full-bodied smooth and lovely enough to bring home to treat your mother.

The Ram, Downtown and Fishers. Blue Pride Pilsner, a traditional German lager; Coo Coo for Cocoa, a rich, decadent chocolate stout; Dry-Hop Delusions, a Brown Ale with citrus and herbal dry-hops.

OFF TAP:

Alcatraz Brewing Co., the first downtown Indianapolis brewpub that opened in 1995 with Circle Centre mall, is closed. Alcatraz will not be sharing at Winterfest on Jan. 29. NUVO has happy memories of fine food and great conversations over distinctive brews from founding brewmaster Omar Castellon and most recently brewer Skip Duvall. Word has it the brewing operation is being dismantled and owner California Pizza Kitchen will offer a different bill of fare.



If you have an item for Beer Buzz, send an email at least two weeks in advance to beerbuzz@nuvo.net

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Zenith

BY ED JOHNSON-OTT
EJOHNSONOTT@NUVO.NET



Zenith is an ultra low-budget psycho-drama that hops back and forth between the present and 2044. It's murky and the conclusion is confusing as all get out, but I enjoyed it – largely because of the fully committed performance by Peter Scanavino. He is so compelling that he pulls you past the “hey, what the hell is going on?” moments.

I knew nothing about *Zenith* when I popped the screener into my video player. Lucky me. I was able to just roll with the movie, and not be distracted or annoyed by its marketing campaign, which I only checked out after viewing.

The poster for *Zenith* says “A Film by Anonymous.” Isn't that just precious? Under that it says “The Film They Don't Want You to See. The Conspiracy Behind it All.” Glad I didn't see any of that before I watched. Apparently there's all sorts of things you can do on the Internet to draw you into the noir-ish world of the movie. They call it a “transmedia experience.” I have little patience for such diversions.

Again, I was lucky enough to see the movie before I knew about all the other stuff.

Here's the set-up for *Zenith*: In 2044, the population has been genetically altered to be happy – but most people merely feel numb, so numb they purchase and gobble up bad pharmaceuticals, because feeling awful is better than feeling blank. People don't have a lot to say either, and those that do speak use very small vocabularies.

Jack (Scanavino) sells bad drugs to those desperate to feel (but if they're desperate, doesn't that indicate they actually are feeling ... no, stop it, let it pass!). He also recites words and their meanings, determined to save the dwindling vocabulary. Jack, also known as Dumb Jack, although I don't think I ever heard anyone in the movie call him that, spends the rest of his time trying to track down information about the conspiracy behind it all. His papa, Ed (Jason Robards III), was obsessed with the Zenith conspiracy, leaving videos of his investigation scattered around the country.

If that sounded confusing, let me pare it to this: Dad is convinced of the reality of the conspiracy and his depth of his conviction anchors his portion of the film. And Jack is complex, driven and human enough to remind us what the new world is frittering away. The construct of *Zenith* is built around the character of Jack – if he doesn't work, neither does the movie. Young Scanavino (if the IMDb entry is correct, he turns 21 in February) nails the role



SUBMITTED PHOTO

Peter Scanavino stars in “Zenith.”

– I cared about his concerns even when I didn't understand his what they were.

There's more to the production, including an erotic relationship between Jack and a stripper named Lisa (Ana Asensio). There are interesting themes at play, which I won't go into here. Suffice to say that the conspiracy theory business is not the heart of the movie – unless, of course, they got to me and made me write that.

Enough. As previously noted, *Zenith* is murky, messy and choppy, but it works more than it doesn't, and Scanavino and Robards are good enough to make up for some of the stiff performances around them. By the way “Anonymous” is Vladan Nikolic. So there. The film opens Friday, Jan. 21, at Georgetown 14. ■

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Jeff Craig, SIXTY SECOND PREVIEW

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FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

BRUTAL BEAUTY: TALES OF THE ROSE CITY ROLLERS

(NR) ★★☆☆☆

Interesting documentary look a roller derby team out of Portland, Ore., the Rose City Rollers, and the colorful team members, including Marollin' Monrow, Madame Bumpsalot, White Flight, Rhea Derange, Scratcher in the Rye, Blood Clottia, Rocket Mean and Grace Lightning. One of the referees explains the basic rules of roller derby using donuts – a very useful segment. Ah, if only the subjects of the film had been true stars, like our own Naptown Roller Girls. 79 minutes. At Georgetown 14.

EVANGELION 2.0: YOU CAN (NOT) ADVANCE

(NR) ★★☆☆☆

The second in a series of four Japanese animated films that are part of the reimagining of the original anime series Neon Genesis Evangelion. The story continues, following the apocalyptic battle between the destructive Angel robots and teenage-driven machines, the Evangelions. Full enjoyment and understanding seem to favor familiarity with the franchise — and some viewers may feel dropped into an unfamiliar world at the beginning of the film — but it is a fast-paced and dynamic work nonetheless. The animation is of high quality and visually impressive, as well as surprisingly varied. This film will certainly appeal more to a certain demographic, familiar with its style and content, than the average casual viewer — but fans of the anime genre may find much to respond to here. — Jeffrey Cox

A FIRE IN MY BELLY

(NR)

The Herron School of Art and Designs Basile Gallery will feature filmmaker and activist David Wojnarowicz's controversial film *A Fire in My Belly* on continuous loop from Jan. 21 through Feb. 5. The 1980s film was created as a reaction to the death of Wojnarowicz's lover due to AIDS. The film features the image of ants crawling over a crucifix, a scene that had been used in a Smithsonian exhibit called *Hide/Seek: Difference and Desire in American Portraiture*, which dealt with culturally challenging images. The scene had been removed as part of complaints on the part of the Catholic League. Herron is displaying the video to allow student and community members the opportunity to connect with the work and stimulate discussion in the arts community. — Jeffrey Cox

THE HAITI FILM FESTIVAL

A new film festival that focuses on the ongoing social and economic needs of people in Haiti is coming to the Buskirk-Chumley Theater in Bloomington. The festival will feature three independent documentaries, including one by an alumnus of Indiana University, and a selection of short films from students of the Ciné Institute, Haiti's only scholarship-based professional film school. Directors from the films will be present for Q&A sessions. Presented by IU's Latino Cultural Center and the Bloomington for Haiti community group, the festival runs from 1-7:30 p.m. on Sunday, Jan. 23. Visit www.bloomington4haiti.wordpress.com for more.

MADE IN DAGENHAM

(R)

Fact-based story about striking female Ford Motor factory workers in 1960s Great Britain. The way the strike rolls out is a tad simplistic, but the acting is so strong, especially by Sally Hawkins in the lead role, that it's easy to roll with the screenplay. Miranda Richardson contributes a strong performance as a government official. 113 minutes. At Landmark's Keystone Art Cinema.

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FRI. 01/21	MIDWEST STATE OF MIND CD RELEASE W/ KYROS, ELEPHANT QUIZ
SAT. 01/22	AQUARIUS BIRTHDAY BASH W/ THRIVE, NEEDLES REUNION SHOW, 19CLARK25, LINES OF NAZCA
SUN. 01/23	MICHAEL KELSEY CD RELEASE
MON. 01/24	JAKE OUSLEY, JAKE BROTHERS
TUE. 01/25	TROUBADOR TUESDAY HOSTED BY SCOTT KLINE W/ ANDREW BEAN, CORY MILLER AND DAVE BARTLET

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Michael Kelsey: A band unto himself

BY WADE COGGESHALL
MUSIC@NUVO.NET

Michael Kelsey has spent his lifetime exploring the limits of the guitar. The Lafayette-bred musician got his start as an ensemble player, but he's made his mark as a solo artist. Beginning with 1996's *Gruency*, Kelsey has effortlessly crafted polyrhythmic songs using only an acoustic guitar and whatever objects happen to be handy when performing live. Often that can make Kelsey sound like a band unto himself.

His goal isn't necessarily to achieve guitar god status, though Kelsey once won a national guitar competition and performed in the 2004 of Eric Clapton's Crossroads Guitar Festival. Rather, it's about summoning a storm of emotions through lush, heartfelt performance.

This Sunday at Birdy's, Kelsey will premiere his sixth studio album and first in four years, *Submerged*. He recently talked with NUVO about all things guitar.

NUVO: When did you start playing guitar and what attracted you to the instrument?

MICHAEL KELSEY: When I was eight, I realized I wanted to play music. Drums were my first love. My mother always played guitar. I wanted to make chords and write songs, so she started teaching me. She soon found a guitar teacher for me who showed me all the fun stuff to play and that just kept it going. The guitar always felt natural in my hands. I like playing many different instruments. The guitar makes me understand those instruments better and those instruments make me understand the guitar better.

NUVO: How did your unique style of playing come about?

KELSEY: I am constantly curious about the instrument. If I were a piano player I would be doing the same thing — just stepping back and thinking about the possibilities. I don't know what I would do with a piano, but it would probably include duct tape, wind chimes and a strong sense of adventure. When someone has that state of mind they thrive on finding new ways to an old idea. I just happen to play guitar. I discovered [pioneering finger-style guitarist] Michael Hedges about 18 years ago. He woke me up. Not so much his music as much as his approach to music and his spirit in making music.



SUBMITTED PHOTO

Kelsey's live show was described by folk singer David Wilcox as "Cirque de Soleil on acoustic guitar."

NUVO: Why do you draw from so many different genres?

KELSEY: I always admired people that locked into a style of music so passionately. It never struck me that way. I am listening for expression in sound — not so much a style. So I could be drawn to a [Robert] Fripp and [Brian] Eno soundtrack that someone might consider background noise, and then turn around and love some '80s pop song because of the clever melody line — and then I could be lost in the story of a folk song. I like bringing a variety of styles to a live performance, but when I make a recording that variety could be distracting. So I try to have a focus for each project. This latest project satisfied the guitar instrumentalist in me. Not technical playing, just a moody acoustic guitar telling some melody stories with some atmospheric enhancements. The next project will be more of one-man, one-guitar, singer-songwriter CD, maybe a live recording. That kind of variety is great for my music inner world and terrible for the business outer world.

NUVO: Have you always had a magnetic stage presence?

KELSEY: I was always on the shy side of interacting with people as I grew up. Expressing through sound is the one place where I felt at home. I like making musical discoveries in my alone time and then being able to go out and share them with an audience. I get kind of excited about that. That excitement hasn't faded at all over the years. I think it just gets more intense.

NUVO: How important is audience interaction to your shows?

KELSEY: I strive to create a moment that the audience and I can call our own. I like to stay open to the things around me and weave them in and out throughout the night. If I don't, then I almost feel guilty that we had an opportunity to make an authentic moment, but instead I just stuck to the program. There is that balance of opening yourself up to the moment, but also sharing something that you brought from home. I don't have it perfected yet, but I am always trying.

NUVO: Why are you taking longer to release new material now?

KELSEY: Hmm...I don't know. I tend to let things take their natural course, even if that means the scenic route. Maybe I need some anxious band mates or more pushy friends. I do have the next project mapped out in my mind. I tell myself I will have it completed within six months, but then that is what I always tell myself after each project.

NUVO: At this point in your career, do you feel you've learned and manipulated as much as you can out of the guitar?

KELSEY: It has always felt like an infinite instrument. It never bores me. When the day comes that I am one with the instrument, and can evoke more emotion and speak clearer than any other form of communication, then I will try that piano, wind-chime thingy. ■

MICHAEL KELSEY

Birdy's, 2131 E. 71st St.
Sunday, Jan. 23, 8 p.m., 21+
www.michaelkelsey.com

DISC-US

THE SNAKEHANDLERS BLUES BAND ROCK PLUS ROLL ★★★★☆

Frank Dean knows what he's doing. His past bands — Blue DeVille and Sindacato — thrived by mining and updating the roots of American music. This time out, he attacks the blues, and he's got another winner in the Snakehandlers.

Their debut, the perfectly titled *Rock plus Roll*, leaves you feeling like you stumbled into a roadside bar and discovered an authentic, gritty blues band. You can taste the beer, smell the cigarettes, picture the packed dance floor.

These 11 songs all will sound somewhat familiar — such is the nature of blues riffs — but each one is marked by something distinguishing: Clint Crabb's sweet, smooth slide guitar; Bob Schneider's rolling organ and rollicking piano; Scott Parkhurst's howling harmonica; growled vocals by multiple band members. (Drummer Carl Lo Sasso, bassist Floyd Tucker and guitarist Dean complete the lineup.)

"Ain't Stayin' the Night," about a woman who cheats, sounds like what would have happened if Lowell George-era Little Feat and *Eat a Peach*-period Allman Brothers wrote a song



together. "V-Twin Woman" brings to mind an old-timey version of "Crossroads"; listen to the tambourine and cymbal crash, which really enhance the sound.

Some songs weep (the best of them is "Face Down and Fallin'"), but most rock — especially the rau-

cous "Daddy's Little Angel" and "My Cadillac," which has exactly the call-and-response chorus you'd want and expect.

Most of the lyrics here tread the usual ground of women, cars and misery. But there are some nifty twists. "Slip Into the Leather" adds a little S&M suggestiveness. "90 Miles an Hour" takes on the Madoffs, DeLays and other swindlers who've become public enemies over the past decade or so. And "Your drawers are all empty and clean/'cept the ones you got on," from "Ain't Stayin' the Night," is such a nice line.

Bottom line: Rock plus Roll is a fresh, thoroughly entertaining disc.

The Snakehandlers Blues Band's CD release party is Friday at Locals Only, 2449 E. 56th St. Show at 9 p.m., no cover, 21+.

—Marc D. Allan
MUSIC@NUVO.NET

DARK MATTER HALOS PERMANENT MIDNIGHT ★★★★☆

Released in 2010, *Permanent Midnight* represents the second full-length album for Indy's own Dark Matter Halos (Jeff Lee on drums, Sarah Cravens on bass, Susan Morris on violin, keyboards and vocals and Todd Cravens on guitar and vocals). The band, which was formed in 2005, also released their *You'll Never Walk Alone* EP earlier in the year.

As the band's rhythm section, Lee and Sarah Cravens lay down solid bedrock for the voices of Todd Cravens and Morris to twist above. On nearly every cut Todd Cravens' acid rock guitar solos lead the sound into uncharted territories, tethered only by the steadfast musicianship of the rest of the band. Meanwhile, Morris' exceptional musicianship (such as her violin solos on "Hear the Guns" and "Lights on the Skyway") acts as one of the main secret ingredients in Dark Matter Halos' special sauce.



As they'll be happy to tell you, Dark Matter Halos' sound has many fathers including (but not limited to) "the Birthday Party, Royal Trux, Morphine, Black Sabbath, Iggy and the Stooges, The Cure, Syd Barrett and PJ Harvey." Opening song "In a Forest" feels as if it's a long-lost outtake from *The Who Sell Out*.

"Monkey on the Vine" borrows a groove from any number of early Pink Floyd tracks. The memory of late Morphine front man Mark Sandman is well served by the rollicking "Gypsy Hag".

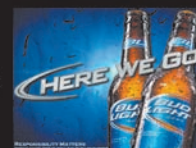
The word "derivative" is generally applied as a pejorative, and it hardly seems like a fair description here. What makes *Permanent Midnight* work as a collection of songs is the boundless joy with which they are presented. Dark Matter Halos pull off this trick because of their obvious love of the music at hand. They're simply having too much fun to care.

—Rob Burgess
MUSIC@NUVO.NET

More **DISC-US** on page 30.

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SOUNDCHECK

Wednesday

HIP-HOP

FREDDIE GIBBS

The Jazz Kitchen, 5377 N. College Ave.
9 p.m., \$12, 21+

Gary, Ind.-born emcee Freddie Gibbs has tried it both ways, first as a 2005 signee to Interscope Records, which didn't get around to releasing a full-length of his work during the two years he spent on the label, then as an independent artist releasing mixtapes through the magic of the Internet. Those mixtapes earned him more attention than the Interscope deal ever did — 2008's cleverly-titled *The Miseducation of Freddie Gibbs* and 2009's *Midwestgangstaboxframeacadillacmuzak* were positively reviewed by both taste-making hip-hop blog The Smoking Section and indie rock giant Pitchfork, and in 2009 *The New Yorker* pop music writer Sasha Frere-Jones called Gibbs "the one rapper I would put money on right now." His first EP with a price tag, *St8 Killa*, was released by Decon Records last year.

Gibbs' work, which harkens back to early gangster rap, would seem to be largely autobiographical; he told NUVO last August that he dealt drugs, pimped and did other "mostly illegal" work while he was finding his voice. Sometimes Gibbs takes the long view of his hometown ("Land of lost hope / clouds of mill smoke / Community devoured by hard and soft dope"), and sometimes he revisits the life in detail ("Keep my name out in the hood and my dick in the hood bitch / Niggers violate, we slice em and dice em like wood chips"). Gibbs performs Wednesday with St. Louis' Rockwell Knuckles and Indy-based rhyme-sayers Triology, Oreo Jones and Conte. The following are a few choice cuts from our interview last August.

NUVO: What was your neighborhood like growing up?

FREDDIE GIBBS: I definitely had some positive examples because my mom was a hard-working blue-collar woman — don't drink, don't smoke, and all that. Everybody in my neighborhood knew each other. It was a close-knit neighborhood, yet at the same time, things in my neighborhood were going on that were scary: murders, crackheads on the street, ladies getting raped, things that would stretch you out to the point where you say, damn, I've either got to get out of this motherfucker or I'm going to end up a victim. Carrying that mentality everyday will push you over the edge. It'll make you rob, it'll make you get out there and hustle. You see everybody else doing it, getting their money, so why are you going to sit there and be broke. Unless you're going to college, there's really nothing left there for you to do. There's barely a job there for you to get. There's no community outreach programs, nothing for the children to do. So they fall a victim to what's out there on the streets.

NUVO: You aim for a no-bullshit, no-filler approach in your work.

GIBBS: No imaginary shit going on in my raps. I'm not going to tell you that I've got 150 kilos of cocaine because I don't have that — that shit is unimaginable, crazy. Yes I have sold drugs, I have been in the streets and done everything that all these guys are rapping about. At the same time, I'm not going to exaggerate or make it anything that it's not. If you keep letting these kids see something that's unattainable, they're going to be reaching for it; it's leading them in the wrong direction. So I'm just getting real.



SUBMITTED PHOTO

Freddie Gibbs

NUVO: When did you start writing?

GIBBS: As soon as I started rapping. I decided to perfect my pen game, to actually write my shit down and not go in the booth and just freestyle some bullshit.

NUVO: And how do you write — on a computer, on paper, every day?

GIBBS: I smoke a whole pack of blunts and just write in my notebook.

Thursday

ROOTS AND BARLEY

WHITEY MORGAN & THE 78S

Sun King Brewing Company, 135 N. College Ave.
6 p.m., free, 21+

The Flint, Mich.-based Morgan and his band share modern honky tonk tunes, many of which are available on their self-titled record, released last year on well-regarded alt-country label Bloodshot Records (The Bottle Rockets, Justin Townes Earle, Alejandro Escovedo). The evening also features the first tapping of a new batch of Grapefruit Jungle, a popular Sun King brew.

ROCK

BULLETWOLF, ORDER OF THE BLACK HAND, GIRAFFES EATING LIONS

Locals Only, 2449 E. 56th St., 9 p.m., free, 21+
No-cover tunes, of the hard rock (Bulletwolf), metal (Order of the Black Hand) and indie rock (Giraffes Eating Lions) variety.

DJ

COSMIC GATE

Talbott Street Nightclub, 2145 N. Talnott St.
9 p.m., \$15 advance, \$20 door, 21+
Nic and Bossi, the talents behind German trance duo Cosmic Gate, have remixed for the best of them — Armin van Buuren, Tiësto, Ferry Corsten, Paul van Dyk, Deadmau5, James Horner. The last name is incongruous, but the group tried their best last year with the cloying main theme from *Avatar*, "I See You," written by James Cameron's go-to composer Horner. But their



Cosmic Gate

SUBMITTED PHOTO

work isn't restricted to the studio, and the duo ranks at number 24 on *DJ Mag's* Top 100 chart, having performed at some of this country's top EDM festivals: Electric Zoo, Electric Daisy Carnival, Audiotistic. Their stop at Talbott Street launches a tour that includes stops at the NYC branch of Pacha, the super-famous Ministry of Sound club in London and then further afield at clubs in Malaysia, Singapore and Thailand. If you care about electronic music, this show is not to be missed. With Topher Jones and James Brooks on the main stage; Jackola, Wes Clay and Neighbz in the lounge.

Friday

ROCK

MAX ALLEN BAND, BORROW TOMORROW, LADYMOON

The Vogue, 6259 N. College Ave., 9 p.m., \$5, 21+ Three local bands. The Max Allen Band, led by blues guitar wunderkind, is pushing into jam territory without leaving behind the blues. With Borrow Tomorrow, a hard rock outfit, and up-and-coming jam band Ladymoon.

JAM

MIDWEST STATE OF MIND, KYROS, ELEPHANT QUIZ

Birdy's Bar and Grill, 2131 E. 71st St., 9 p.m., 21+ Greenwood-based jam band Midwest State of Mind premieres a new record, with help from local hard rock band Kyros and Bloomington jam outfit Elephant Quiz.

BLUES ROCK

THE SNAKEHANDLERS

Locals Only, 2449 E. 56th St., 9 p.m., free, 21+ The blues-rock band gives you no excuse to miss the release show for their debut album, or at least not one based on poverty. See album review, pg. 27.

SOUNDHECK

Saturday

HIP-HOP

WHITNEY COLEMAN AND ALPHA.LIVE, KINETIK, RUSTY REDENBACHER

Locals Only, 2449 E. 56th St., 9 p.m., 21+ A showcase for R&B vocalist Coleman and emcee Alpha.Live, with DJ sets following the main event by Kinetik and Rusty.

ROCK

PUNK ROCK NIGHT FEAT. NEON LOVE LIFE, BETA MALE, ELKY SUMMERS, JOHN RAMBO & THE VIETNAM WARS

Melody Inn, 3826 N. Illinois St., 10 p.m., \$7, 21+ Those who pay attention know that Punk Rock Night is not exclusively a series devoted to punk rock. Sometimes rockabilly sneaks in there; more often than not metal. And this week, we hear from bands that might inhabit the province of garage or indie rock: cover darlings Neon Love Life, synth-pop outfit Neon Love Life, newly-created four-piece The Elky Summers and jingoistic garage rock band John Rambo & The Vietnam Wars (a play on their name of course; they're probably all good liberals).

Sunday

JAZZ

TOMMY MULLINIX TRIBUTE

The Jazz Kitchen, 5377 N. College Ave., 2 p.m., 21+ Trumpeter and bandleader Tommy Mullinix was a fixture on local stages for more than 20 years, fronting several groups, including his traditional jazz outfit Naptown Strutters. His Indianapolis stint, during which he helped found the Jam Cellar jazz club at Union Station, closed off a 65-year career that took him to California and Canada. Mullinix passed away last month in St. Petersburg, Fla., at age 81, only days after his last performance. Musicians, fans, and friends are welcome to a tribute event in his memory. Bar service only. Pitch-in.

ROCK

MICHAEL KELSEY

Birdy's, 2131 E. 71st St., 9 p.m., 21+ See lead, pg. 26 ■

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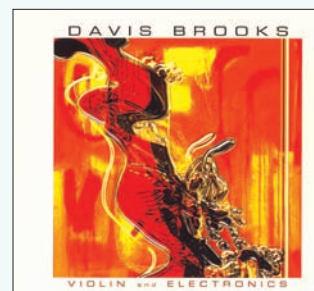
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Continued...

DAVIS BROOKS
*VIOLIN AND
ELECTRONICS*
★★★★★



I wasn't sure what to expect from *Violin and Electronics*, a seven-piece collection of new American music recorded by Butler University professor of violin Davis Brooks. But I was pleased to be sort of grabbed by the throat by the opening notes of "In Bocca al Lupo for Violin and Electronic Tape," a high-intensity, high-altitude, primal scream of a piece by James Mobberley that sees Brooks accompanied, essentially, by himself, in a duet between his live violin and a playback of pre-recorded violin samples. The album's liner notes explain that "In Bocca al Lupo" translates as "Into the Mouth of the Wolf" and is the Italian equivalent of "break a leg," and Brooks certainly delivers a rousing, intense, tremolo-laden performance, which endlessly reaches for a climax or resolution.

The album doesn't relent on the second track, C. P. First's "Epiphany for Amplified Mandolin, Amplified Violin, and Tape," which features a pioneer in classical mandolin, Demetris Marinos, trading off agitated, uneasy phrases with Brooks. The two sometimes echo each other's thoughts in an almost improvised, jazz-like fashion, and at other times work in separate worlds, building intricate but chaotic structures.

And then, Brooks offers a breather in the form of Hugh Levick's "Nosotros for Violin and Pre-recorded Electronics," the world premiere recording of a piece I found a little puzzling, its late-'80s drum machine backing track sounding like (say) early Meat Beat Manifesto and uneasily contrasting with Brooks' violin, which slides up-and-down the primitive beats, sometimes drowned out by the drum track. Genuinely puzzling, because one may need to move past a sense that such obviously-synthesized drum beats sound cheesy or outmoded; regardless, the track was less emotionally impressive than the rest of the record.

I've nothing but praise and admiration for the remaining four pieces. James Aikman's "Fantasy for Violins and Electronics" makes its way through different musical languages: from the church, where Brooks trades phrases with an organ-like electronic backing track; to the symphony hall, in which violinist begins to meld with a more orchestral, lush electronic sound; and finally out into the cosmos, where drone and poly-rhythms back Brooks as he plays out into a free, heady atmosphere. As on many of the pieces, the electronic track is largely constructed from violin samples, which, even when manipulated, still tend to retain the characteristic timbre of a string instrument.

I'll give you a trippy image to illustrate Zack Browning's "Sole Injection for violin and computer-generated sounds": a bullet train, its wheels replaced by

"Simon" games, which randomly and rhythmically light up and beep as the train inches along, away from the station and into (let's say) Candyland. And I'll share an inspiration: Browning reports in the liner notes that he based the piece on MC Hammer's "Adams Groove," which you may recall as the rap-

per's contribution to *The Adams Family* soundtrack. I can think of no worse place to start a song, excepting perhaps Vanilla Ice's "Ninja Rap" from *Teenage Mutant Ninja Turtles II: The Secret of the Ooze*, but the song is lost in translation, providing only raw material for Browning's magic square composition techniques, which end up supplying a circular, propulsive, bright electronic background for Brooks' violin.

The second of the two world premiere recordings on Brooks' album is a musical theodicy by Butler composition professor Frank Felice, "Brace Yourself Like a Man." The piece's opening theme, a gentle, reaching lament that's recalled at the close, finds Brooks at his most expressive and lyrical. Felice notes that the piece is concerned with those Job-like moments when man is lost in the whirlwind.

In the liner notes for his "Shadow Steps for Electric Violin and Computer Music System," the last track from Brooks' album, Patrick Long points to a couple inspirations for his piece: Conlon Nancarrow, whose player piano studies might be said to have preceded computer music, Nancarrow having cut piano scrolls that employed rhythms too complex or fast to be played by any human being; and Carl Jung, whose work was not particularly influential on the development of computer music. Long sets up conflicts in his piece: between the anima and the animus, so he tells us; but less metaphorically, between the piano-computer in hyperdrive and Brooks, who (intentionally) struggles to keep up with the tempo on violin. It's an invigorating piece that offers Brooks one more chance to dig into a demanding score; and while I wouldn't claim to be an expert on violinists, I think it's safe to say that Brooks brings his impressive facility and emotional aptitude to bear on all of these pieces, offering compelling, thoughtful and, above all, exciting performances of these new (since 1989) electro-acoustic works.

Anyone with a passing interest in new music or electronic music ought to take a listen to Brooks' self-released album, designed on the Owl Studios digi-pack template by that label's graphic designer P.J. Yinger; and anyone with more than a passing interest might stop by Butler to hear what Brooks — or his colleagues Felice and composer Michael Schelle — are up to this year.

—Scott Shoger
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what you missed...

Last Friday, Margot & the Nuclear So and So's joined a couple local friends — garage band John Rambo & the Vietnam Wars and youthful indie-pop group Hotfox — for an all-ages release show at the Earth House, introducing copies of their acoustic, odds-and-ends EP, Happy Hour at Sprigg's, Vol. 1, into the world.

Below: A crowd awaits in Earth House's upstairs sanctuary space. Left: Margot lead singer Richard Edwards emotes.

—PHOTOS BY STACY KAGIWADA



localscene

While the hip-hop and jam scenes build steam in bars around the city, the punk rock scene is, sadly, the only one easily accessible to all-ages fans. The flagship of punk's all-ages venues is, of course, The Dojo, the all-ages collective that relocated from the east side to 2207 N. College Avenue earlier this year. And with year one under its belt, The Dojo is ripping into 2011 with a new sense of determination and a few changes to boot.

For starters, The Dojo has become members-only. This may seem odd for a D.I.Y., all-ages, collectively-operated punk venue, but it's not as bad as it sounds. You see, insurance costs can be extremely high for a space like the Dojo. There are tons of liabilities and tons of accidents just waiting to happen (mosh pits can be quite dangerous).

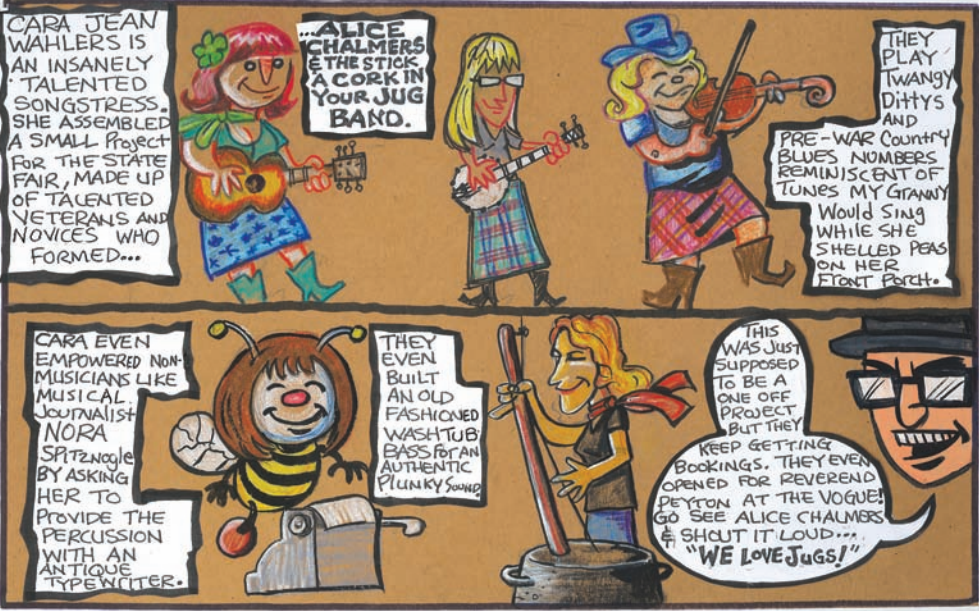


To avoid some insurance costs, The Dojo is officially listed as a private club. This "private club" status means that your first trip to The Dojo in 2011 will require an additional payment of \$1 on top of the cover (usually \$5). That measly \$1 will get you a nifty Dojo membership card that will be your "ticket" into the Dojo for the rest of 2011. Anyone and everyone can become a member. There is no application and you don't need a sponsor. This isn't a country club; it's The Dojo. The \$1 membership fee will be used to help with the various costs of running The Dojo, like the lovely gas bills in this Indiana winter.

And speaking of paying those lovely gas bills, Dojo guru Jon Suiters has started booking "Goth Industrial" DJ nights at the midtown venue. While this may sound hilarious to the punks that frequent the Dojo, the bills have got to be paid and there's nothing wrong with attracting a whole new crowd.

—Nick Selm

BARFLY by Wayne Bertsch



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NEWS OF THE WEIRD

Scum of the Earth Church

Plus: Results of the Air Sex Championships

BY CHUCK SHEPHERD

A now-10-year-old church in Denver ministers to (as contemplated by 1 Corinthians 4:11-13) the homeless, the reviled, and the persecuted and formally named itself after the actual words in verse 13, the "Scum of the Earth" Church. The congregation touts nonjudgmental Christianity; owns an elegant, aging building (but holds services elsewhere because of fire code violations); and is a rough mix of anarchists, punk rockers, environmentalists and disaffected teens perhaps mainly keen on angering their parents. "Scum" (as church members matter-of-factly call themselves) tilt mildly philosophically conservative (though not nearly evangelical), connected only by the common belief that "God is love," according to a December report in Denver's *Westword*.

Great art!

• Among the recent works funded by Arts Council England was a "painting" consisting of a blank canvas, for which artist Agnieszka Kurant was paid the equivalent of about \$2,300 and on which she intends to paint something in the future. Rounding out her exhibition were a "sculpture" that was not really present and a "movie" that had been shot with no film in the camera.

• In October, borrowing from the U.S. Air Guitar Championship (which honors self-made guitar "heroes" playing wild rock 'n' roll as if they were holding real guitars), the second annual Air Sex Championship was held in the Music Hall in Brooklyn, N.Y., and eventually won by Lady C. (whose performance could not easily be described). Each contestant (solo only) had two minutes to cover "all the bases": "meeting, seduction, foreplay, intercourse, and, if successful, afterglow," and exposing body parts was not allowed.

Fine points of the law

• Questionable Judgments: (1) The New Jersey Government Record Council ruled in December that the town of Somerset had overcharged Tom Coulter in 2008 by \$4.04 on the \$5 it collected for a compact disc of a council meeting and must issue a refund. The town estimates that it spent about \$17,000 fighting Coulter's appeals

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NEWS OF THE WEIRD

CONTINUED FROM PG. 33

(and paying his attorney's fees). (2) Brandi Jo Winkelman, 17, was charged in September in Juneau, Wis., with violating the state's child abuse law after a schoolyard fight and risks a maximum of six years in prison. Authorities charged Winkelman even though her "victim" was a classmate older than Winkelman.

• Police in Hyderabad, Pakistan, recently arrested a doctor for the increasingly suspect crime of insulting Islam — after he merely tossed away the business card of a man who happened to have the last name "Muhammad." According to a December Associated Press dispatch, "dozens" of Pakistanis are sentenced to death each year for such tangential references to the holy name of Muhammad, but the government fears that trying to repeal the law might incite Muslim extremism.

Police report

• If You're Not Safe in Your Own Home...: (1) At 2 a.m. on Nov. 13 in Akron, Ohio, a 70-year-old woman was the victim of a home invasion when Cory Buckley, 22, broke in and robbed her. According to the police report, the woman was seated on the commode at the time, and Buckley was dressed in a clown mask. (2) Melissa Wagaman, 33, was convicted in November in Hagerstown, Md., of a February home invasion in which she broke into her neighbor's house while wearing only a bridal skirt and veil. She later blamed cold medicine and marijuana.

Oops!

• Among the Major League Baseball players (average salary: about \$3.3 million) who spent time on the disabled list in 2010: Kendry Morales (Angels), who broke his leg jumping on home plate after hitting a home run; Brian Roberts (Orioles), who was out a week with a concussion when he smacked himself in the head with his bat after striking out; Chris Coghlan (Marlins), who needed knee surgery after giving a teammate a playful post-game shaving-cream pie; and Geoff Blum (Astros), who needed elbow surgery after straining his arm putting on his shirt.

The Weirdo-American Community

• Robert Hurst, 47, was charged after an incident at the cemetery in Picayune, Miss., pursuing his hobby of "orb photography" — capturing the images of circles of light at night, especially the ones that appear to him as faces. Hurst was spotted one night in December, naked, setting up his camera, thus giving rise to a charge of indecent exposure. He explained that he thought bare skin would be the "best canvas" for orb photography.

Least competent criminals

• Fortunately for Police, Disguising His E-Mail Address Did Not Occur to Him: Kyle D. Gore, 23, of Naperville, Ill., was arrested in December for allegedly downloading child pornography on his computer. Police identified Gore as the man trying to find people online who could help him have encounters with children, using the address "kdg31087@aol.com" (an unimaginative identifier for someone of Gore's initials and born, as Gore was, in 1987).

Recurring themes

• Anatomically Equipped Shoplifters: (1) Video surveillance at the Beall's Outlet store in Crestview, Fla., in December showed a woman handing clothing to a man, who would roll it up and hand it back, and the woman concealing the items in her purse, or in the case of one pair of shoes, under her breasts. The pair was charged with misdemeanor theft. (2) Ailene Brown, 28, and Shmeco Thomas, 37, were arrested in Edmond, Okla., in November and charged with shoplifting at a TJ Maxx store. Surveillance video revealed that, among the items stuffed in the pair's belly fat and under their armpits and breasts were four pairs of boots, three pairs of jeans, a wallet and gloves.

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Medicare in action

• The federal agency that administers Medicare acknowledged to the *South Florida Sun-Sentinel* in November that the government often overpays for patient wheelchairs due to a quirk in its rules. Ordinary wheelchairs sell for \$100 to \$350, but Medicare cannot reimburse patients who buy the chairs; it can only pay for rentals (for up to 13 months), for \$40 to \$135 a month. (A 2009 audit found that Medicare allowed up to \$7,215 for oxygen dispensers that were available for sale for \$587 and \$4,018 for a power wheelchair that cost suppliers \$1,048.)

• A December *Wall Street Journal* investigation turned up instances of physical-therapy doctors earning millions of dollars a year in Medicare payments by "treating" nonexistent patients or by overtreating real patients or by providing controversial "treatments" that other therapists say are useless. Describing the work of hard-partying, spike-haired Miami Beach doctor Christopher Wayne, one former physical-therapy association official likened Wayne's expensive "treatment" to "back rubs." (Medicare law requires prompt payment to doctors but prevents the public release of doctors' billing records — even if all patient identification is hidden — thus ensuring that any Medicare abuses can only be uncovered by a small team of federal investigators and not by the press unless, as the *Wall Street Journal* did, they investigate patient by patient.)

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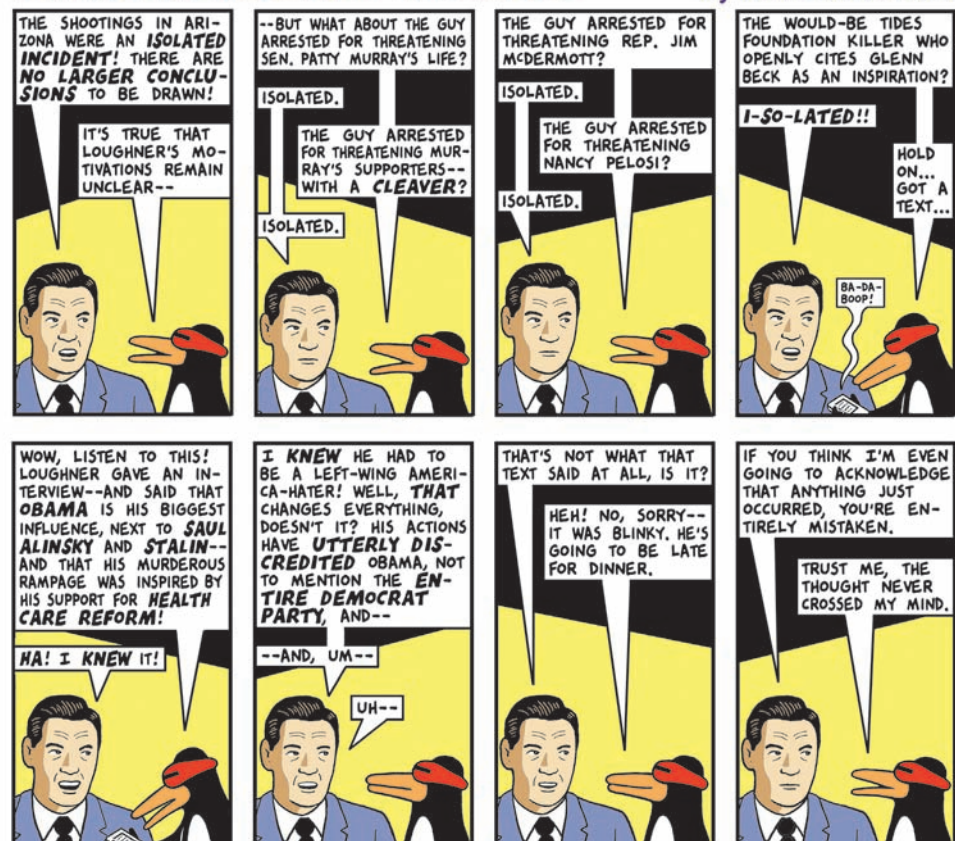
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FREE WILL ASTROLOGY

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ARIES (March 21-April 19): The age-old question comes up for review once again: Which should predominate, independence or interdependence? The answer is always different, of course, depending on the tenor of the time and the phase of your evolution. But in the coming weeks, at least, my view is that you should put more emphasis on interdependence. I think you'll reap huge benefits from wholeheartedly blending your energies with allies whose power and intelligence match yours.



TAURUS (April 20-May 20): I find many of you Tauruses to be excessively self-effacing. It's a trait that can be both endearing and maddening. Even as my heart melts in the presence of Bulls who are underestimating their own beauty, I may also feel like grabbing them by the shoulders and shaking some confidence into them, barraging them with frustrated exhortations like "Believe in yourself as much as I believe in you, for God's sake!" But I'm guessing I won't be tempted to do that anytime soon. You appear to be due for a big influx of self-esteem.



GEMINI (May 21-June 20): It will be good week to let your mind go utterly blank while slouching in front of a TV and sipping warm milk, or to spend hours curled up in a ball under the covers on your bed as you berate yourself with guilty insults for the mistakes you've made in your life. NOT! I'm kidding! Please don't you dare do anything like that. It would be a terrible waste of the rowdy astrological omens that are coming to bear on you. Here are some better ideas: Go seek the fire on the mountain! Create a secret in the sanctuary! Learn a trick in the dark! Find a new emotion in the wilderness! Study the wisest, wildest people you know so that you, too, can be wildly wise!



CANCER (June 21-July 22): This would be an excellent week to grieve madly and deeply about the old love affairs that shattered your heart. I've rarely seen a better astrological configuration than there is now for purging the residual anguish from those old romantic collapses. So I suggest you conduct a formal ritual that will provide total exorcism and bring you maximum catharsis. Maybe you could build a shrine containing the photos and objects that keep a part of you stuck in the past, and maybe you could find the bold words and innovative gestures that will bid goodbye to them forever. Do you have any intuitions about how to create a rousing healing ceremony?



LEO (July 23-Aug. 22): The History cable TV channel has a reality TV show called "Ice Road Truckers." It documents the exploits of drivers who haul heavy loads in their 18-wheelers for long distances across frozen rivers and lakes and swamps in Alaska and northwest Canada. They bring supplies to remote outposts where humans work exotic jobs like mining diamonds and drilling for natural gas. If you have any truck-driving skills, Leo, you'd be a good candidate to apply for a gig on the show. According to my analysis of the astrological omens, your levels of courage and adventurousness will be at an all-time high in 2011. May I suggest, though, that you try to make your romps in the frontier more purely pleasurable than what the ice road truckers have to endure?



VIRGO (Aug. 23-Sept. 22): Pop chanteuse Katy Perry is renowned not only for her singing ability but also for her physical appearance. Her preternatural ability to sell her musical products can be attributed in part to her sparkling good looks and charisma. That's why it was amusing when her husband, the trickster Russell Brand, Twittered a raw photo of her that he took as she lifted her head off the pillow, awakening from a night of sleep. (See it at tinyurl.com/RealKaty.) Without her make-up, Katy's visage was spectacularly ordinary. Not ugly, just plain. In accordance with the astrological omens, Virgo, I urge you to do what Russell Brand did: expose the reality that lies beneath and behind the glamorous illusion, either in yourself or anywhere else you find a need.



LIBRA (Sept. 23-Oct. 22): While I was growing up, I was taught to regard my analytical mind as a supreme tool for understanding reality. I've never stopped believing that. However, I eventually realized I had to add the following corollaries if I wanted to thrive: 1. My imagination and intuition are as essential to my success as my analytical mind; 2. I need to regularly express my playful, creative urges, and that requires me to sometimes transcend my analytical mind; 3. to maintain my emotional well-being, I have to work with my dreams, which occur in a realm where the analytical mind is not lord and king. Does any of this ring true for you, Libra? Now is an excellent time to cultivate other modes of intelligence besides your analytical mind.



SCORPIO (Oct. 23-Nov. 21): If you're planning on spending any time hibernating during the next few months, this would be an excellent time to do it. Your reaction time is slowing down, which is a very healthy thing. Meanwhile, your allergy to civilization is acting up, your head is too full of thoughts you don't need, and your heart craves a break from the subtle sorrows and trivial tussles of daily life. So go find some sweet silence to hide inside, Scorpio. Treat yourself to a slow-motion glide through the eternal point of view.



SAGITTARIUS (Nov. 22-Dec. 21): "Dear Rob: All my life I've been passionate about the big picture -- learning how the universe works, meditating on why things are the way they are, and probing the invisible forces working behind the scenes. Too often, though, I'm so enamored of these expansive concepts that I neglect to pay enough humble attention to myself. It's embarrassing. Loving the infinite, I scrimp on taking care of the finite. Any advice? - Larger Than Life Sagittarian." Dear Larger: You're in luck! Members of the Sagittarian tribe have entered a phase when they can make up for their previous neglect of life-nourishing details. In the coming weeks, I bet you'll find it as fun and interesting to attend to your own little needs as you normally do to understanding the mysteries of the cosmos.



CAPRICORN (Dec. 22-Jan. 19): The most credible studies say that the crime rate is steadily decreasing, and yet three out of every four people believe it's rising. What conclusions can we draw from this curious discrepancy? Here's one: The majority of the population is predisposed towards pessimism. In my astrological opinion, Capricorn, you can't afford to be victimized by this mass psychosis. If you are, it will interfere with and probably even stunt the good fortune headed your way. I'm not asking you to be absurdly optimistic. Just try to root out any tendencies you might have to be absurdly gloomy.



AQUARIUS (Jan. 20-Feb. 18): In the early 20th century, many women at the beach covered most of their bodies with swimsuits made of wool. If they went in the water, they'd emerge about 20 pounds heavier. Swimming was a challenge. Your current psychic state has resemblances to what you'd feel like if you were wearing drenched woolen underwear and a drenched woolen clown suit and a drenched woolen robe. My advice? Take it off; take it all off. The astrological omens are clear: Whatever your reasons were for being in this get-up in the first place are no longer valid.



PISCES (Feb. 19-March 20): In comedian Sarah Silverman's memoir, *The Bedwetter: Stories of Courage, Redemption, and Pee*, she confesses that she was still wetting her bed at age 19. Depression was a constant companion throughout adolescence, and she took a lot of Xanax. Yet somehow she grew into such a formidable adult that she was able to corral God himself to write the afterword for her book. How did she manage that? "This is so trite," she told *Publishers Weekly*, "but ... sex." I predict that a comparable reversal of fortune is ahead for you, Pisces. Some part of your past will be redeemed, quite possibly with the sexy help of a divine ally.

Homework: Look in the mirror and tell yourself an edgy but fun truth you've never spoken. If you care to share, write Truthrooster@gmail.com.

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